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THE CASTLE FROM THE FIELDS

THE Round Tower is seen on the left with the irregular fronts of the Canons' houses: while nearer are the gable of the Chapter Library and the Curfew Tower.

WINDSOR

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Contents

CHAPTER I

PAGE

THE NORMANS - - - - - - 1

CHAPTER II

THE PLANTAGENETS - - - - - 14

CHAPTER III

ST. GEORGE'S CHAPEL - - - - - 33

CHAPTER IV

UNDER THE TUDORS - - - - - 53

CHAPTER V

THE STUART TIMES - - - - - 72

CHAPTER VI

THE GEORGIAN PERIOD - - - - - 90

CHAPTER VII

THE LATE REIGN - - - - - - 103

List of Illustrations

1.	The Castle from the Fields	*Frontispiece*
		FACING PAGE
2.	The Lower Ward	2
3.	West End of Castle from Great Western Railway Station	4
4.	Riverside Gardens	8
5.	The Crypt of the Curfew Tower	10
6.	Windsor from the River	12
7.	The Round Tower and the South-Western Railway Station	16
8.	The Castle from the Rafts	20
9.	A Glade in Windsor Great Park	22
10.	St. George's Chapel: Evensong	36
11.	The Nave of St. George's Chapel	44
12.	The Old Weir	56
13.	The Norman Gate	68
14.	Windsor Market: Early Morning	76
15.	Church Street, looking North	80
16.	Peascod Street	82
17.	Church Street, looking South	94
18.	River Street	96
19.	Westward View from the North Terrace	104
20.	Entrance to the Horseshoe Cloisters	108

WINDSOR

CHAPTER I

THE NORMANS

THE history of Windsor and its Castle is coeval with that of the English nation from the time of the Norman Conquest. Before the invasion of William no towers or trenches marked a line of defence on the steep chalk cliff overhanging the broad river which divides the counties of Berks and Bucks. Many legends have been preserved and stories written of the ancient British camp, the Roman castle, and the Saxon palisade which are said to have surrounded the high chalk knoll which is now surmounted by the Norman Keep of the present castle, but of these no authentic record can be traced, and no vestige is preserved.

At Old Windsor, some two miles' distance from the castle, there is no doubt that King Edward the Confessor sometimes held his Court. The manor

belonged to the Saxon Kings, and continued to be used for purposes of the chase after the Norman Conquest, but the site of the royal residence there is not now to be identified. In the Confessor's time the place was called Windlesora, so named, says Camden, 'from the windings of the banks.' This suggestion of Camden, made at a time when any derivation which appealed to the ear was allowed currency, has been adopted by most writers, though its inaccuracy has been obvious. A derivation has been suggested from a small stream, the Windles, flowing through Windlesham, and, after traversing Windsor Forest, joining the Thames at Chertsey. More recent philological research has, however, proved that the name of Windsor is derived from the Anglo-Saxon 'Wendels ora,' and means 'Wendil's' or 'Wendel's bank.' Wendil, originally a North Jute or Vandal, was a settler from North Jutland, perhaps in the time of Canute, and his name was retained in the place of his occupation, precisely as a short distance above Windsor on the river the name of another settler, 'Hedda,' is preserved at 'Hedda's ora,' now Hedsor.

At the time of the great survey of Domesday there is no trace of the existence of New Windsor. The present town rose gradually under the shadow

THE LOWER WARD

On the left are the houses of the Military Knights with portion of Governor's Tower.

Henry VIII.'s Gateway separates these buildings from the Guard Room, the low portion with the row of arches in the centre of drawing.

On the right are the south-east transept of St. George's Chapel, and, nearest of all, the east end of the Albert Memorial Chapel.

and protection of the walls of the castle erected by the Conqueror. Of this early building no actual trace remains, but it is almost certain that it consisted of a keep on the site of the present Round Tower, and of surrounding defensive buildings. William is recorded as having visited Windsor in 1070, and this is the first mention of it as a residence of the Sovereign, who probably came here then and afterwards for hunting in the adjoining forest.

The castle, as it exists now, dates from the time of Henry II. To him are due the great quadrangle of the Upper Ward, the keep, and the two flanking towers to the west, known as Henry III.'s Tower and the Winchester Tower. Beyond these no buildings existed towards the town. The Lower Ward owes its origin to Henry III., who found the buildings of Henry II. of a style which did not coincide with his more advanced ideas of domestic comfort and splendour, as they seem to have been mere sheds of a 'lean-to' character against the defensive unpierced curtain walls between the flanking towers. The circuit of the walls of the Lower Ward retain much of their original aspect, and have been very carefully restored, so that the view which greets the visitor as he emerges from the Great Western Railway Station gives him a

very complete idea of what they were when they were first erected seven centuries ago.

Here it may be well to mention that the stone with which the whole building is faced is peculiar. It is a sandstone found in the neighbouring Cranbourne Chase and Bagshot Heath, and known as heathstone. When found it is quite soft, but after exposure it becomes indurated and vitrified on the surface, and practically imperishable. The effects of light upon it are often vivid and beautiful, particularly under the rays of the setting sun, when the whole mass of battlement and towers gleams with a rosy glow. In all the later repairs of the fabric this stone has been used and selected with great care to match the ancient work. Much of this exterior masonry, dating from the time of the original building by Henry II., remains in the walls of the eastern and southern fronts of the Upper Ward, though the piercing of these with large windows has necessarily destroyed much of the original frontage.

It is in this south front that there is still visible, though blocked from the outside, the remains of Henry II.'s ancient gateway, which led into the great quadrangle. Though now converted into a lamp-room, it still retains the jambs of the doorway, the

WEST END OF CASTLE FROM GREAT WESTERN RAILWAY STATION

TAKEN from the platform of the old station, this view shows the backs of the Thames Street houses with their narrow gardens.

Here is well seen the comparatively modern roof of the Curfew Tower which replaced the ancient lead and wooden cupola.

mouldings of which testify to its date, and the grooves by which the portcullis was lowered into place. This gateway, approached by a bridge over the old ditch, remained in use till the year 1824, when George IV. altered the castle to its present form, and made the new approach by the York and Lancaster Towers. Beneath the foundations of the old wall on this side, and not far from the York Tower, there is a sally-port, or subterranean passage, which led originally to the fosse which encircled the castle on this and the eastern side; fragments of masonry there discovered point to its Norman origin. Another passage of the same character and antiquity exists close to the Victoria Tower at the south-east corner of the building, but this is blocked by heating apparatus, and can only be partially explored from the outside. These few remains of the early castle of Henry II. are enough to identify its early plan and extent; all beside is hidden under the masses of later work, or destroyed to make room for the vast alterations and additions which have been made by successive Sovereigns.

It was from this castle—a formidable fortress in those times—that King John went forth to meet the Barons of his kingdom with whom he was then in open war. They extorted from him the Charter of

Liberties, known to us as Magna Charta, which was sealed by the King in a meadow between Windsor and Staines on June 15, 1215. The field, then called Runimede, is in the county of Surrey, but within sight of the towers of the Berkshire castle. It is still an open meadow on the banks of the Thames, and the highroad to Staines passes over it. On the heights above are Cooper's Hill, and farther along the ridge the towers of the new Holloway College for women. Opposite Runnymede is a small island, now known as Magna Charta Island. A local tradition asserts that the ratification of the charter took place here, but the document itself bears date from the 'field,' the name of which in Anglo-Saxon signifies the 'Council Meadow.'

It was in the reign of Henry III. that the castle began to assume the magnificent appearance which has made it one of the finest edifices of the world. The thirteenth century saw the beginning of a new and vigorous style of architecture both in domestic and ecclesiastic structure, and its mark was forcibly impressed on the buildings of Windsor. The old circuit of walls of the Upper Ward, which up to this date must have had the appearance of a barrack rather than of a royal palace, was deserted by the Sovereign for the slope towards the town

occupied by the Lower Ward. What walls and defences there may have been before this reign were swept away by Henry III., who encircled the area of the ward by massive towers and buildings, many of which remain intact to this day, and of others sufficient still exists to testify to the splendour of the new building. The two great towers now known as the Winchester Tower and Henry III.'s Tower, which were the flanking towers of the Norman castle, were at this time connected by a wall, in the centre of which was a fortified gateway, with portcullis and drawbridge spanning the ditch which extended round the castle and stopped at the cliff on the north face. This ditch is still visible, and forms the private garden of the Deanery. The wall on the south side from Henry III.'s Tower was broken by another tower halfway down the slope, now the residence of the Governor of the Military Knights, of which body we shall speak later. Below this came the gateway, the outside of which is the work of Henry VIII., though the inside retains some of the thirteenth-century work. Below this, again, come the towers known as the Salisbury Garter, and Curfew or Clewer Towers. These, though restored, retain their ancient form, and the

lower courses of masonry in the curtain walls looking over Thames Street are contemporary. The upper part of the Curfew Tower has been sadly disfigured by the incongruous semi-conical top, which was placed on it in the middle of last century. It was designed by Salvin at a time when all the architectural world was led by Viollet le Duc and his clever work on military architecture; but it is much to be regretted that he was allowed to destroy the old belfry, which dated from the time of Edward IV., and which still contains the fine bells, whose chimes are sadly muffled under the foreign-looking extinguisher. It is most probable that the curfew which tolled 'the knell of parting day' was heard by the poet Gray pealing from this tower when he looked towards the castle from Upton Churchyard, where he penned the 'Elegy.' This ancient Norman Church was near his home at Stoke, and was at that time remote from traffic and noise, and from the bustle consequent on the proximity of the great railway which makes Slough an important station on its progress to the west.

The condition of this tower at the present day is singularly complete and interesting. Though externally it has been refaced, the restoration has been

RIVERSIDE GARDENS

THESE are seen with their fruit-trees in blossom. This view is taken from the bridge, and shows the Curfew Tower and part of St. George's Chapel.

carried out in a thoroughly conservative manner with stone similar to that of its original construction. Within, the first thing that strikes the visitor is the mass of timber which sustains the weight of the ponderous bells. Gigantic balks of oak were brought from the royal forest and placed here in position to hold the bells, and were so secured that the vibration of the peal has no effect upon the masonry of the tower; they rest on the massive vaulting which forms the lower story of the tower, and is one of the most interesting relics of the ancient castle. It remains intact from its foundation, and consists of a chamber 22 feet in diameter, vaulted on plain massive stone ribs, the walls 12½ feet thick, with arched recesses terminating in loopholes. The whole is constructed of chalk faced and arched with stone, and is a perfect specimen of the castellated architecture of the period.

Remains of the great palace which Henry III. here erected are still visible close by in the great hall, now the library of the Dean and Chapter of St. George's, and in one of the Canons' houses a little further east; but the great mass of building was removed to give place to the noble structure built by Edward IV., which remains the finest example of its period still existing. Of this we

shall speak later. Of Henry III.'s Chapel and cloister noteworthy traces remain behind the altar of St. George's Chapel, where are preserved the elaborately ornamented gates which formerly led to it; and in the arcade of the Dean's Cloister, where the remains of ancient painting are carefully preserved. These show that Henry III.'s Chapel stood on this site. A portion of a fort of somewhat uncommon design and beautifully carved in purbeck marble of this period has also been found in excavations here.

Thus far we have given a brief view of the ancient history of the castle; now we come to the building as we can trace it in its present appearance. There is no finer view of its majestic proportions and stately array of battlement and tower than that which greets the visitor as he approaches the town by the Great Western Railway from Slough, where the line crosses the Thames. The whole of the north and west fronts are visible, rising from the wooded slopes and above the red-tiled roofs of the old buildings which line the steep ascent of Thames Street. The pinnacles and vanes of the chapel glisten in the sun, and are reflected in the clear waters of the river, on whose banks rise the noble elms of the Brocas Clump, while the

THE CRYPT OF THE CURFEW TOWER

THIS is a fine vaulted chamber of the thirteenth century.

Henry III. built the tower in the twenty-fifth year of his reign.

It was formerly used as a prison.

The stocks were not here originally.

whole scene is dominated by the great Round Tower, from whose lofty flagstaff floats the royal standard of the realm. This is the view which has been the subject of many noble pictures by some of our greatest landscape painters, who have depicted it under the various conditions of sunshine and storm, of morning glory or evening glow. But it is not alone from here that it has been a fruitful source of inspiration to poet or to painter. The eastern face, which looks down upon the traveller by the Thames valley as he approaches Windsor, has a majestic dignity of its own, and the ample lawns and glades of the Home Park are lined and bordered by avenues and clumps of forest-trees, which form a rich foreground to the turrets of the castle. It is to this aspect that Milton probably refers in the lines of his 'L'Allegro':

> 'Towers and battlements it sees
> Bosom'd high in tufted trees.'

These must often have met his view when he wandered near his father's home at Horton near Colnbrook, where he lived for some years till 1638.

Another splendid but distant view of the castle, showing its vast extent from the east towards the

slope of the Lower Ward to the town, is obtained from the Great Park on the rising ground to the right of the spectator looking north from Snow Hill, where now the equestrian statue of George III. terminates the vista of the Long Walk. In the days of which we are at present speaking no long avenue of elms stretched along the slopes and glades of what was then virgin forest, but the view of the castle at that time must have been of extraordinary grandeur; for the long line of walls was of the same imposing magnitude, though their height was somewhat lower; the mass of the Round Tower still rose high above their circuit; the vanes and belfries of the Lower Ward continued the line to where the lofty Clewer Tower closed the line at the steep slope of the hill, just as it does at the present day. Now that the Long Walk, as the great elm avenue of Charles II. is appropriately called, is terminated by the twin York and Lancaster Towers, this forms the most stately approach to the castle by a traveller arriving from the south; by this route the Emperor Alexander of Russia was conducted to the castle on his visit to Queen Victoria in 1874. He alighted at Virginia Water Station, and had a forest drive of five miles through the royal park before he reached his

WINDSOR FROM THE RIVER

General View of Castle and Town from the West

It is from here that the numerous towers and roofs arrange themselves most picturesquely into the magnificent and famous pile.

On the extreme right of the picture is the roof of the old Great Western Railway Station and the tower of St. John's Church.

lodging. No castle in the world boasts of a more superb entry.

Windsor thus in the time of Henry III. reached its present amplitude. All that has since been done has been to add, restore, destroy, and again restore the fabric of the interior, and of these works there is abundance of record and of evidence. No Sovereign has been satisfied with the work of his predecessors, and each has left the imprint of his individual taste on the framework of the structure, much of good, much of indifferent, but all of historic interest, making the whole a complete epitome of the history and life of the country from its earliest years to the present time—a period embracing at least eight centuries.

CHAPTER II

THE PLANTAGENETS

WITH the advent of Edward III. to the throne the real history of Windsor may be said to begin. Born in the castle on November 13, 1312, and therefore styled 'of Windsor,' he made it always his favourite home, and the most stately and illustrious of all the palaces of Europe. No more splendid foundation has ever been created than that of the Order of the Garter, and the chapter and endowments with which it was enriched. In the preceding reigns chapels had been created, and chapters and clerks established; but it was not until the third Edward's reign that Windsor became what it has continued to be—the home of the most illustrious Order of Christendom.

Of the material part of the chapel which he erected little trace remains, as its glories were effaced by the splendid fane, of which mention will be made later, and his building was, of necessity, confined to the sumptuous pile with which he filled

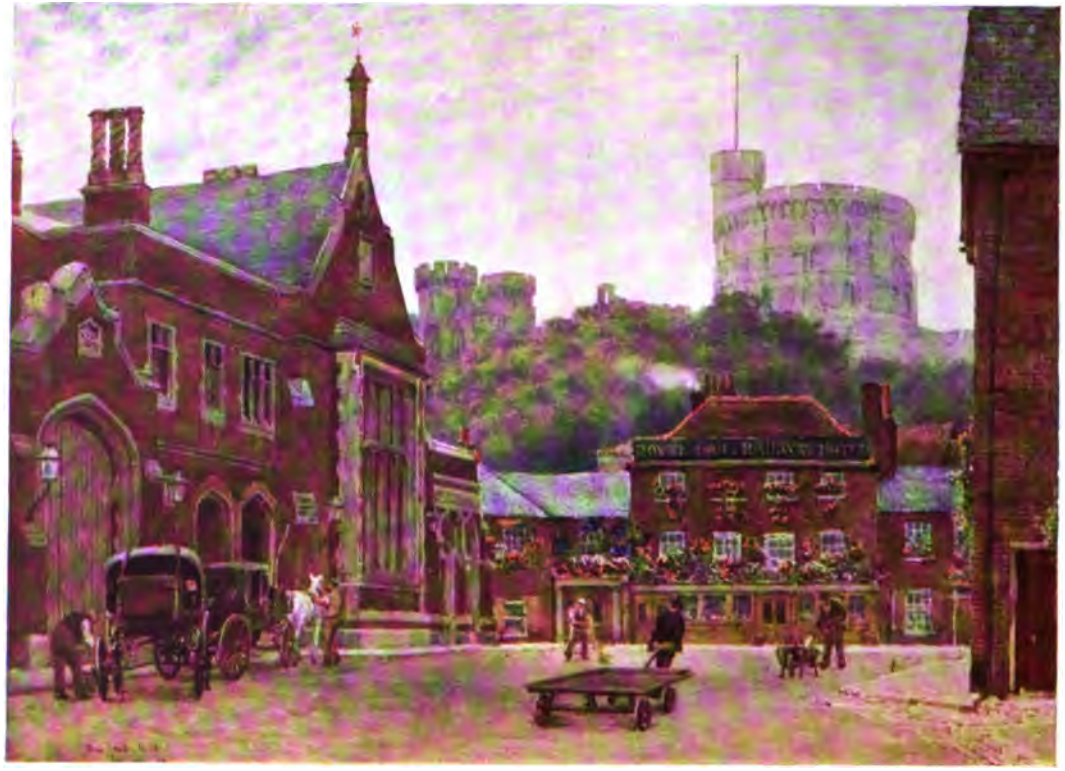
the ancient and dilapidated circuit of the Upper Ward, built by Henry II., so dilapidated and ruinous that many historians and antiquaries seem to have been unaware of the existence of its once proud walls and towers. But here, in what is still known as King John's Tower, lived for years John of France, the captive of Poitiers, with, as companion of his captivity, David, King of Scotland; and here the legend goes that Edward, walking with his two royal prisoners, discussed with them the changes he proposed to make in the arrangements of the fortress. His scheme for enlarging the chapter and the ecclesiastical foundation of his chapel in the Lower Ward, with the somewhat ruinous condition of Henry III.'s buildings there, made it imperative for him to find room for the extension of the domestic portion of the castle, and the two Kings suggested that the desired room might be found in the Upper Ward, where the remains of wall and fosse still existed. King Edward is reported to have said: 'It shall be done, and you two gentlemen shall pay for it.' These may not be the exact words, but they undoubtedly represent the fact, and the amount of the two ransoms may be represented in the stately suites of rooms, halls, and galleries, whose lofty windows

look over the Thames to the ranges of the Chiltern Hills on the left and the heights of Harrow and Stanmore on the right.

Previous reigns had seen chapels and chantries, with chaplains and clerks, founded and endowed, of which nothing but the memory remains, as all were to be absorbed and eclipsed in the great project of the King to revive and commemorate the ancient tradition of the brotherhood and fellowship of the Knights of the Round Table, founded by King Arthur of glorious memory. This idea he first realized in 1344, and of its institution a graphic account is given by Froissart:

'At this time there came into the mind and will of King Edward of England that he would cause to be made and recreated the great castle of Windsor, which King Arthur had formerly made and founded there, where first was begun and established the noble Round Table, of which were so many good and valiant men and knights, who went forth and toiled in arms and in prowess throughout the world, and that the King would make an Order of knights of himself and his children, and of the bravest of his land, and that they should be in numbers forty, and that they should be called the Knights of the Blue Garter, and

THE ROUND TOWER AND THE SOUTH-WESTERN RAILWAY STATION



that the feast should be kept from year to year, and should be solemnized at Windsor the day of St. George.'

This mention by Froissart of the 'Garter' is a little previous, as the Order of the Garter as now existing was not formally instituted till 1348, when the number of the knights was fixed and the statutes of the Order were devised and confirmed. Of the garter itself as the symbol and badge of the fraternity much has been written, and much legendary story has been repeated. Years before the tale of the King picking up a lady's garter at a ball began to be repeated the garter had been a favourite badge. It is highly probable that this circular ornament represents simply the ring or circle of the Round Table, which was the original design of the King's Order of chivalry, where all members were equal, and none sat in a seat more exalted than another. That the new Order was a continuation of the old tradition is evident from the construction in the castle of a round table 200 feet in diameter, for the entertainment of the knights and other royal guests. This great table has long disappeared, but in the present Round Tower still exist the timbers which supported another round table, and one of contemporary date.

The open quadrangular court round which the table was erected is still to be seen from the battlement of the tower, but is filled up with offices, and the space occupied by the table is divided into chambers, still in use when the castle is filled with guests.

The reader who is anxious for further information upon this subject of the device and motto of the Order may consult the pages of Ashmole, Sir H. Nicolas, and Mr. Beltz, who have discussed it at length; but these all differ, in some respects, from each other, and do not arrive at any definite conclusion.

The College of St. George was founded by the King in 1348, and the objects of the foundation were confirmed by a Bull of Pope Clement VI. in 1351, commending the pious purpose of the King, and granting to the Archbishop of Canterbury and the Bishop of Winchester power to ordain and appoint in this chapel a certain number of canons, priests, clerks, knights, alms-knights, and officers continually to attend upon the service of God. The number of canons at this time was fixed at twenty-six, and of the poor knights at the same number, to correspond with the number of the Knights Companions of the Garter. To house this

numerous body the whole of the Lower Ward was given up to the college, and the royal abode was transferred to the new and restored buildings of the Upper Ward. The construction of this vast edifice was entrusted to the celebrated William of Wykeham, to whom were granted special powers, both for procuring necessary material and for levying of labour.

There is to be seen by the visitor who stands under the Winchester Tower at the end of the North Terrace an inscription cut on the stone, 'Hoc fecit Wykeham.' This was done by the late Sir Jeffry Wyatville, the architect and restorer of the castle under George IV., and who used this tower as his dwelling. It perpetuates the old legend that Wykeham formerly had cut these words on his work in the castle, and that this was resented by Edward III., who, however, restored his architect to favour on being told that the words meant, not that Wykeham had made the castle, but that it had made him. The story is old, but is probably untrue, and the name of the tower was given to it as being appropriated to the use of the Bishop of Winchester, Prelate of the Order of the Garter.

Of the work of Wykeham in the castle a con-

siderable amount remains, but much was sacrificed when Wren, in the reign of Charles II., began his tasteless and incongruous alterations. To Wyatville must be given the credit of sparing all the fourteenth-century work which was left, and of using its details as models for his new work in the Upper Ward, where St. George's Hall and the long range of vaulted chambers in the basement are proofs of the extent and magnificence of Edward III.'s palace. Of the sumptuous chapel built by him in the Lower Ward, now given up entirely to the new collegiate body, no trace exists save in the Dean's Cloister and some fragments of the adjacent buildings; all else has entirely disappeared. It is asserted that some of the 'Garter plates,' the enamelled shields of arms which decorate the stalls of the Knight of the Garter in the present chapel, are of this early date, but this is somewhat doubtful.

The aspect of the castle at this date would be very little different from what it was at the beginning of the last century. The engravings by Hollar, which illustrate Ashmole's 'History of the Order of the Garter,' show with great fidelity the work of Edward III. in the outer walls and towers. The Round Tower still asserted its supremacy, as the other turrets were lower than they now are; the

THE CASTLE FROM THE RAFTS

THIS is one of several of the boating rafts or pontoons which extend along the Eton shore of the river between the bridge and the Brocas meadow. They are chiefly used by the College boys. The view of the castle is much enhanced by the old red roofs of the lower part of the town, now rapidly disappearing. The Winchester Tower is seen in front of the Round Tower.

principal difference would only have been in the Lower Ward, where the long line of vanes and pinnacles which now crown the magnificent fabric of Edward IV.'s Chapel was not yet erected, and there is nothing which can guide us as to the character of the chapel of Edward III., so soon to be swept away. From the summit of the tower the view must have been more strange: the river was there, but beyond it no Eton, no long avenues, no carefully tended park; a few poorly built houses nestled under the frowning walls, and narrow, straggling streets stretched south and west, ending in narrow lanes leading through Clewer to Maidenhead, and through Upton to Beaconsfield and Burnham. The great Forest of Windsor extended as far as the eye could reach: to Henley, to Guildford, and to Chertsey, and far beyond these limits. There is no need here to enter into the details of ancient history; it is enough to say that the extent and area of the royal domain was finally settled by Commissioners appointed under an Act of Parliament in 1817.

The Forest of Windsor, as it is now often called, is generally understood to denote the district south of the castle, and more particularly the enclosed domain of the Great Park. In the early days com-

munication by land was bad, and the great bulk of traffic went by water, the great channel of the Thames being carefully kept to a level by the dams which regulated the supply of water to the mills which abounded along the stream. The old forest tracks and rights-of-way were the cause of innumerable disputes. These, with the rights claimed by commoners and others who encroached on the domain of the Crown, were only definitely settled by the Act of 1817.

Mr. William Menzies, in his 'Short History of the Park and Forest,'* gives an instance of the way in which holdings were extended by commoners:

'If they had small pieces of freehold land adjoining any part of this open common, they had a simple but ingenious method of extending their holding by always "scouring out" their ditch on the side opposite to their own land, until by this "rolling bank and ditch" they carried out their boundary as far as they dared. Never could they be persuaded that there was either moral or legal wrong in the procedure. An old commoner described to the writer's father, with self-congratulation, how on one moonlight Christmas Eve, when the forest officers were tapping their elder wine and not

* Windsor: Oxley and Son.

A GLADE IN WINDSOR GREAT PARK

THIS view is taken from a point between 'The Copper Horse,' as the bronze equestrian statue of George III. at the top of the Long Walk is called, and Bishopsgate.

The castle is seen in the distance.

likely to disturb him, he worked the whole night long, and had a quarter of an acre added to his land before morning.'

If such things happened two generations ago, we can understand how seriously through the preceding centuries the rights of the Crown had been invaded.

During the reign of Edward III., among other notable events, may be mentioned the marriage in 1361 of Edward, the Black Prince, and the Lady Joan, the fair maid of Kent, which was solemnized in the chapel, as also four years later was that of the King's eldest daughter, Isabella, with the Lord de Courcy, Ingelram of Guisnes. Queen Philippa died here, August 15, 1369. A pathetic account of the manner of her death is given by Lord Berners in his translation of Froissart:

'There fell in England a heavy case and a common, howbeit it was right piteous for the King, his children, and all his realm. For the good Queen of England, that so many good deeds had done in her time and so many knights succoured and ladies and damsels comforted, and had so largely departed of her goods to her people, and naturally loved always the nation of Heynault, the country where she was born, she fell sick in the castle of Wynde-

sore, the which sickness continued on her so long that there was no remedy but death. And the good lady, when she knew and perceived that there was with her no remedy but death, she desired to speak with the King, her husband; and when he was before her she put out of her bed her right hand, and took the King by his right hand, who was right sorrowful at his heart. Then she said: "Sir, we have in peace, joy, and great prosperity used all our time together. Sir, now I pray you at our departing that ye will grant me three desires." The King, right sorrowfully weeping, said: "Madam, desire what ye will, I grant it." "Sir," said she, "I require you first of all, that all manner of people such as I have dealt withal in their merchandise on this side of the sea or beyond, that it may please you to pay everything that I owe to them or to any other. And secondly, Sir, all such ordinances and promises as I have made to the Churches as well of this country as beyond the sea, whereat I have had my devotion, that it may please you to accomplish and to fulfil the same. Thirdly, Sir, I require you that it may please you to take none other sepulture, whensoever it shall please God to call you out of this transitory life, but beside me in Westminster." The King, all weeping, said: "Madam, I grant all

your desires." Then the good lady and Queen made on her the sign of the cross, and commended the King, her husband, to God, and her youngest son, Thomas, who was then beside her. And anon after she yielded up the spirit, the which I believe the holy angels received with great joy up to heaven, for in all her life she did neither in thought nor deed any thing whereby to lose her soul as far as any creature could know. Thus, the good Queen of England died in the year of our Lord 1369, in the vigil of our Lady in the middle of August.'

Eight years later the King joined the Queen, and they and their effigies—some of the earliest attempts at portraiture—lie side by side in the Abbey of Westminster; but his proudest monument is the castle of Windsor, which, had it not been for the institution of the most noble Order of the Garter by him and the endowments left for its service, might long ago have shared the fate of so many of the great feudal fortresses of the land.

The reign of Richard II. is not memorable in the history of Windsor, except for the erection of a market cross at the spot where the statue of Queen Victoria now stands; but this has disappeared for more than two centuries, having been

destroyed in 1691. Another important event was the appointment of Geoffrey Chaucer as superintendent of the repairs of St. George's Chapel in July, 1390, but of his work in that capacity no trace exists. Here, on April 25, the King took leave of his young Queen Isabella, whom he never saw again.

The reign of Henry IV. is equally barren of events of importance as far as Windsor is concerned. The Feast of St. George was kept with more or less state and ceremony, but nothing seems to have been done towards the repair of the castle, which was showing signs of decay.

In the reign of Henry V. came another royal prisoner to the castle. This was James, eldest surviving son and heir of Robert III., King of Scotland. This young Prince, then fourteen years of age, when on his way to complete his education at the Court of France, was taken off the Yorkshire coast by an English cruiser on March 30, 1405. After seven years of confinement at Pevensey and in the Tower of London, he was transferred to Windsor, where he lived for eleven years. Where his prison was is a matter of considerable uncertainty. Some would fix it in the Round Tower, and a wooden pillar in one of the lower rooms of the keep has

been pointed out as being the post to which he was chained. This, however, may be dismissed as apocryphal. His confinement was not rigorous, and, at least during the first part of his captivity, outdoor exercises were liberally allowed him. He attended Henry V. in his French wars, accompanied his body to England, and acted as chief mourner at his funeral in Westminster Abbey. At Windsor he describes his confinement as 'strayte ward,' which he solaced by the composition of his poem, 'The King's Quair,' a book written in the year 1423, towards the close of his imprisonment. In it he relates how he,

'Bewailing in my chamber thus alone,
Despairing of all joy and remedy,
A-weary of my thoughts, and woebegone,
Unto the window did I walk in hye [haste]
To see the world and people walking by.
As at the time, though I of cheering food
Might have nought else, to look it did me good.

'Now there was made fast by the tower wall
A garden fair, and in the corners set
A herbere green, with wands so long and small
Railed all about; and so with trees close set
Was all the place, and hawthorn hedges knit,
That no one, though he were near walking by,
Might there within scarce anyone espy.

'So thick the branches and the leafage green
Beshaded all the alleys that there were,
And midst of every herbere might be seen
The sharp and green sweet-scented juniper,
Growing so fair with branches here and there,
That, as it seemed to anyone without,
The branches spread the herbere all about.'

* * * * *

'And therewith cast I down my eyes again,
And walking, as I saw, beneath the tower
Full secretly new coming her to pleyne [play]
The fairest and the freshest youthful flower
That e'er I saw, methought, before that hour,
For which surprise so sudden, did astart
The blood of all my body to my heart.

'And though I stood abased then a lyte [little]
No wonder was, because my wits were all
So overcome with pleasure and delight.
Only through letting of my eyes downfall,
That suddenly my heart became her thrall,
For ever, of free will, for of menace
There was no token seen in her sweet face.'

This was his first sight of the Lady Joan Beaufort, daughter of the Earl of Somerset, who was half-brother to Henry IV., and his wife was Duchess of Clarence, niece to Richard II. When she was first seen by the captive King, she was walking in what was long known as the Maid of Honour's Garden, which still exists in the old

moat of the keep. James was said to have been imprisoned in the Maid of Honour's or the Devil's Tower, as it is called in old maps. If so, that portion of the garden where Lady Joan was walking has been destroyed by the roadway which gives access to the quadrangle by St. George's Gate.

The window overlooking the garden on the first floor of the Devil's Tower is blocked up from the inside, but is still visible from the roadway.

What means of communication were employed by James can never be ascertained. The course of this true love at first sight, however, ran somewhat smoothly, for in 1423 the couple were married in the Church of St. Mary Overie in Southwark, and the marriage feast was held in the palace of the lady's uncle, Cardinal Beaufort. They then proceeded to Scotland, and were crowned at Scone in the following year. The poem from which the above lines have been quoted is in 197 stanzas of seven verses, and is, in spite of its antiquated spelling and style, of considerable merit, and interesting as being founded on the study of the works of Gower and Chaucer. The King died, in his forty-second year, in 1436. His widow married again.

On December 6, 1421, being St. Nicolas's Day, at four o'clock in the afternoon, Henry, afterwards

Henry VI., was born in the castle, the second English Sovereign to be styled 'of Windsor.' He succeeded to the throne on the death of Henry V., which occurred at Vincennes on August 31, 1422. No event of particular importance took place during his reign as far as Windsor Castle is concerned; and, with respect to the annals of the Order of the Garter, Sir Harris Nicolas observes that 'the tender age at which this Prince became King, his precarious health, and the political convulsions by which his throne was shaken and ultimately overturned, account for no material event having occurred in the Order in the thirty-nine years during which he was its Sovereign.

The foundation by the King of the college of Eton on the north bank of the river is worthy of a volume to itself, and has nothing to do with the history of Windsor, though its beautiful chapel and picturesque surroundings are striking objects in the beautiful view from the North Terrace of the castle, which is one of the chief attractions of the visitor.

Henry VI. died in the Tower by a violent death on May 21, 1471. It is generally supposed that his murderer was Richard, Duke of Gloucester, afterwards Richard III. His body, after exposure

at St. Paul's and at the Black Friars, was conveyed by barge to Chertsey, where it was buried in the Lady Chapel of the Abbey. From Chertsey it was afterwards transferred to Windsor, where Henry VII. planned the erection of a great chapel for the sacred corpse; but the monks of Chertsey petitioned for its return, for by this time Henry was worshipped as a saint and martyr, and his sanctity was attested by many miracles. His formal canonization was sought for by Henry VII. from Julius II., and Blakman, the King's old chaplain, collected the evidences of his sanctity. Nothing, however, was ever done in the matter. It is said that the amount demanded in fees by the papal officials was more than the parsimonious monarch was willing to pay, as also was the amount necessary for the building of the chapel. Henry VII. did begin the chapel at Windsor; but that, as we shall see, was otherwise appropriated, and the splendid structure at Westminster, whereto the body of his saintly predecessor was to be transferred in response to the claims of the monks of that great Abbey, was utilized for his own tomb.

The body of Henry VI. seems never to have been moved, and now rests under a plain flat stone

in the south aisle of St. George's Chapel. There is an inscription of some interest still preserved in one of the old chambers of the Norman Gate, which may be connected with the first removal of the royal corpse. This room was formerly used as one of the housekeeper's apartments, and to make it more suitable for a modern habitation was lined with paper-hanging stretched upon canvas, supported by battens. About the year 1870 this was removed, and the ancient stonework exposed. On one of the walls were found, written with a piece of charcoal, the words: 'Thomas Pigot Abbas de Chertsey.' This Thomas Pigot was Abbot of the monastery in 1497, and was probably in charge of the royal remains when they were moved to their present resting-place. The autograph inscription so curiously preserved is now protected from further injury by glass securely fixed to the wall, and the room, which still retains its old tiled floor, is preserved as far as can be in its original condition.

It has often been suggested by the curious that the grave in the chapel aisle should be opened, and the question as to whether the King lies here or at Westminster should be settled for good and all; but it is better that after his long troubles the saint and martyr should rest in peace.

CHAPTER III

ST. GEORGE'S CHAPEL

In the reign of Edward IV. Windsor saw the beginning of what was to become its culminating glory in the erection of the famous and splendid Chapel of St. George. Alterations and additions to the fabric of the castle have been made in successive reigns till the present time, but the stately chapel remains as the centre of the great pile and its crowning ornament. Begun and completed in one design, and the work of craftsmen who have never been excelled, if, indeed, they have ever been equalled, it exhibits one style of architecture in completeness and perfection, and is the wonder and admiration of every beholder.

In 1472 the King appointed Richard Beauchamp, Bishop of Salisbury, to the office of Surveyor of the Chapel, the walls and foundations of which were found to be in serious danger, probably owing to the whole having been raised upon made ground, particularly towards the west end, where the slope of the hill towards the town was steep and pre-

cipitous. Authority was given to the Bishop to remove and destroy all that stood in the way of the new and enlarged chapel, the works on which were prosecuted with such zeal and rapidity that within five years provision was made for hanging the bells, and contracts entered into for carving the stalls of the choir. The haste with which the work was pressed caused a great scarcity of masons in other parts of the country. Eton and Oxford both suffered in consequence, the former very severely, as, besides the stoppage of its works, it was only after much dispute that the total incorporation of the college and its property in King Edward's new foundation was averted. Perhaps it was from this cause that the stone vaulting was never put on the Chapel of Eton. The vaulting of St. George's Chapel is perhaps the finest that exists in any building. It, and the somewhat similar roofs of King's College, Cambridge, and Henry VII.'s Chapel at Westminster, were all built by the same masons, and are unique in their wide spans and unsupported vaults.

On entering the chapel one is irresistibly reminded of the lines of Gray—

'Where through the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise;'

and feels that the scene must have inspired the fancy of the pensive poet. It is perhaps at evening, when the setting sun pours through the great west window, where is collected all that remains of the ancient glass which in old times filled the lofty windows, that the chapel looks its best. The nave then is filled with colour, and the splendid proportions of the columns and the long perspective of the groined roof, with its richly-coloured heraldic devices, are seen in their greatest beauty.

The main interest of the interior is naturally centred in the choir, and the visitor requires some time before he can grasp all the varied interest and historical memories which it conjures up. As he enters are on either hand the stalls of the Sovereign, of the Order of the Garter, and of the Prince of Wales. At ordinary services these are occupied by the Dean, who is, ex officio, Registrar of the Order, and by the Canon in residence. Once, and once only, have these stalls been occupied by their owners during Divine service, and this was in the first year of the present reign, five centuries and a half after the foundation of the Order. It was a memorable and impressive sight, to be repeated, it is to be hoped, many times in the future. Above the stalls, in due order, hang the 'banners yellow,

glorious, golden,' of the royal and other knights of the Order. The carved woodwork of the stalls wherein the knights sit is rich in design and perfect in execution, and particular notice should be taken of the figures in canopied niches which stand in the corners close to the entrance. These are of the original work of Edward IV., and have in a remarkable manner escaped destruction and restoration. Along the line of the book-shelf is a very beautiful piece of ornamental lettering. The words are those of the twentieth Psalm, beginning, 'Exaudiat te Dominus.' Fastened to the backs of the stalls is a long series of 'Garter-plates.' These are richly gilt metal plates displaying the armorial bearings and titles of each knight who occupied this particular stall at his death, and these are never moved. The crests and banners which surmount the stalls are varied in position, according to the seniority of the knights. These plates form the finest series of monumental heraldry existing, and are deserving of close attention. A few date from the foundation of the Order. The most interesting group of these memorials is to be seen in the first stall on the right of the entrance. Here are the plates of Charles the Bold, Duke of Burgundy, brother-in-law of the builder of the chapel, a very

ST. GEORGE'S CHAPEL: EVENSONG

THIS picture shows part of the stalls on the south or Decani side of the choir, with the sword, mantle, crest, and banner of the Knights of the Garter. The banner over the large stall—the Sovereign's—under the organ is that of the late Queen Victoria, and next to it the Prince Consort's, but both are now, of course, removed.

The slab in the foreground, which is drawn a yard or two further west than it really is, covers the vaults of Kings Henry VIII. and Charles I., and Jane Seymour.

ornate and richly decorated plaque, with those of James V. of Scotland and Prince Rupert; and, to come to modern times, here the insignia of Napoleon III. of France and William, the first German Emperor, remain fixed in knightly brotherhood. All that is noble and illustrious in the history of the country is here commemorated in unparalleled splendour, continued from the fourteenth century to the present day.

Above the stalls are hung the banners of the knights. That of the junior knight is placed on the left, or north, side, and nearest to the altar. The banners of the royal and honorary members of the Order follow those of the British knights towards the west. The number of honorary knights is unlimited. The United Kingdom is limited to twenty-five: these are selected from the higher ranks of the Peerage, and the honour is rarely conferred on any below the degree of Earl. The last knight who was not actually a peer was the Hon. Frederick North, styled Lord North, who was Prime Minister in 1770, and was created Knight of the Garter in 1772. He succeeded his father as Earl of Guilford in 1790. The windows in the clerestory are filled with stained glass, showing the armorial bearings of Knights of the Garter from

the time of George III. The great east window is filled with stained glass, placed there by the Dean and Chapter in memory of the late Prince Consort, when the old tracery and mullions were restored. These had been removed to make way for a huge transparency of the Resurrection of our Saviour, designed by Benjamin West, a monstrosity which excited the fervent admiration of all the fashionable world of the day, as evidenced by that very competent critic, Miss Burney. This 'superb window' has vanished, fortunately, into its own obscurity. It was so dark that, in order that some of its beauties might be seen, the windows of the clerestory next to it were blocked up with plates of tin, and others filled with glass of the darkest tint, some of which still remains to show how windows can obscure the light. The reredos below the east window has suffered many changes. As it is now it represents the genius of Sir Gilbert Scott and his liking for alabaster. The gilding of the pinnacles and other portions has recently been completed, and improves greatly the appearance of the work. To the left of the altar is the beautiful wrought-iron screen of the tomb of Edward IV., founder of the chapel. Of this the legend runs that it is the work of Quentin Matsys,

the blacksmith of Antwerp, but of this there is no evidence. On the contrary, it is most probable that it is the work of Master John Tresilian, who was the King's smith at Windsor, and whose high wages (sixteen pence a day), prove him to have been a craftsman of no mean degree. This screen was originally placed on the north side, and open to the aisle, but about 1789 it was moved into the choir and the arch filled by a new monument. While this work was in hand the coffin of the King was discovered, and his skeleton was found, measuring 6 feet 3 inches. Some fragments of hair were taken from the coffin, of which some are to be seen in the Royal Library, and also in the Ashmolean Museum, Oxford.

Of all the interments in the chapel, the one which arouses the deepest interest is that of Charles I., who was executed at Whitehall on January 30, 1648-1649. The King had been confined as a prisoner in his own castle a little before Christmas of the previous year, but was removed on January 19 under the charge of Major-General Harrison and lodged at St. James's, where also, after his execution, his body lay till February 7.

Permission to bury the King among his ancestors in the Chapel of Henry VII. at Westminster having

been refused by those then in power as being unsafe and inconvenient, it was resolved that the interment should take place in St. George's Chapel, where several Kings of England already lay, and on February 6 an order was issued authorizing Mr. Herbert and Mr. Anthony Mildmay to bury the King's body there. It was, therefore, conveyed to Windsor, and of its interment the following account is given in Wood's 'Athenæ Oxonienses': 'The King's Body was then brought from his bed-chamber down into St. George's Hall, whence, after a little stay, it was with a slow and solemn pace (much sorrow in harsh faces being then discernible) carried by gentlemen of quality in mourning. The noblemen in mourning also held up the pall, and the Governor, with several gentlemen, officers, and attendants came after. It was then observed, as at such time as the King's Body was brought out from St. George's Hall, the sky was serene and clear; but presently it began to snow, and the snow fell so fast, that by the time the corpse came to the west end of the Royal chapel, the black velvet pall was all white (the colour of innocency), being thick covered over with snow. The Body being by the bearers set down near the place of burial, the Bishop of London stood ready,

with the Service-book in his hands, to have performed his last duty to the King his Master, according to the order and form of burial of the dead set forth in the Book of Common Prayer; which the Lords likewise desired; but it would not be suffered by Col. Whichcot, the Governor of the Castle, by reason of the *Directory, to which* (said he) *he and others were to be conformable.* Thus went *the white King* to his grave, in the 48th year of his age, and 22nd year and 10th month of his reign.'

The vault in which the King lies is in the centre of the nave, and its site is marked by a slab with the names of the other occupants, Henry VIII. and his Queen, Jane Seymour. To the memory of these no other monument has been erected. The identification of these remains was made in the year 1813, when, in making an excavation, an aperture was accidentally made in the vault, and the opportunity was taken by the Prince Regent of settling what till then had been a vexed question as to the real resting-place of Charles I. At the Restoration it had been the intention of Charles II. and the nation that a superb mausoleum should be erected to the memory of the late King, and Sir Christopher Wren made an elaborate design, which

still exists, for the proposed monument, and the Sovereign received a sum of £70,000 for its erection. It was, however, reported that the place of the royal remains could not be found, and the money, meanwhile, was diverted to other uses. It was, therefore, with much interest that the leaden coffin was found, bearing on a leaden scroll the inscription, 'King Charles, 1648,' and on opening this the severed head of the King was found but little decayed. The bone of the neck cut through by the axe of the executioner remained for some time in the possession of one of those present at the opening of the vault, but was restored to his present Majesty, who some time ago deposited it again with great reverence in its original place.

Looking down on the nave from the north side of the altar, and above the screen of Edward IV., are the beautifully decorated windows of the royal closet, here erected by Henry VIII. From this there is a splendid view of the chapel, and hence the late Queen Victoria witnessed the marriage of the present King with Queen Alexandra. This closet is reached by a passage above the cloisters from the Deanery. At the back of the altar is the entrance to the Royal Vault, and here are the remains of the Chapel of Henry III., which still

retain the old doors with their splendid iron-work of that period.

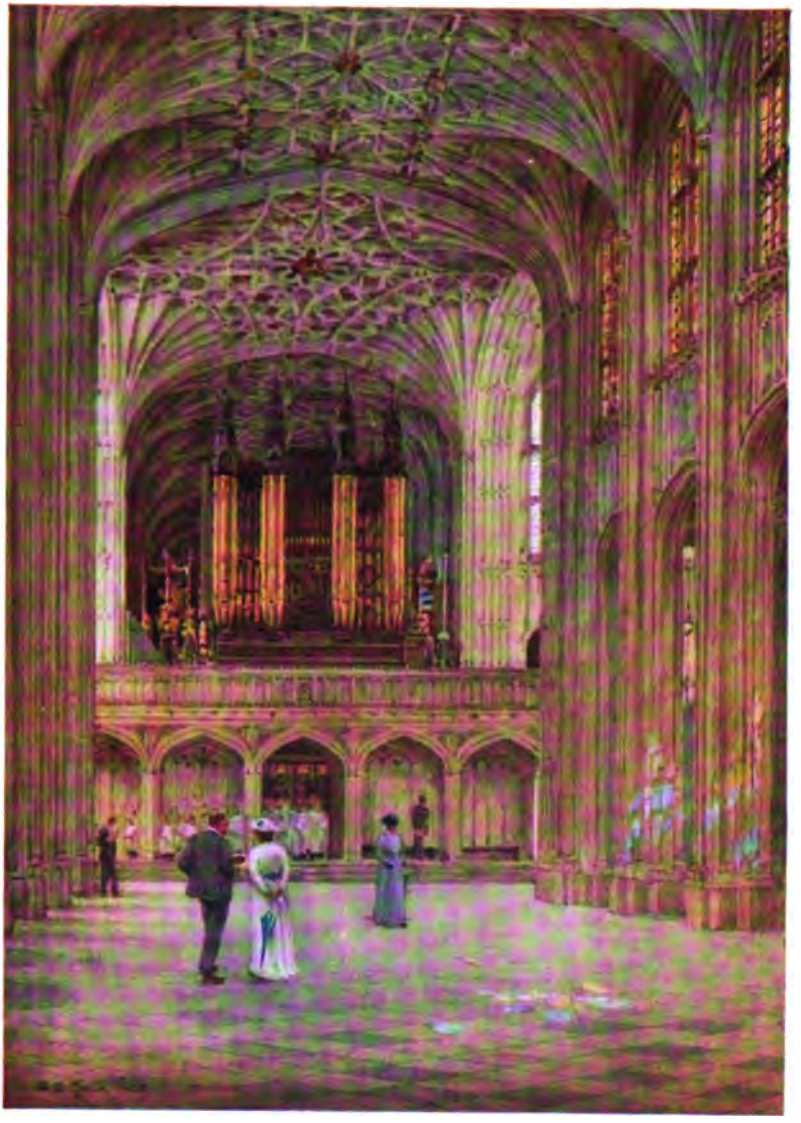
At the east end of the south aisle a stained-glass window to the memory of the late Canon Pearson replaces a transparency of the same character as that which formerly obscured the great east window, and against the wall beneath is reared the full-length statue by Boehm of the German Emperor Frederick 'the noble,' husband of the Princess Royal, eldest daughter of Queen Victoria and the Prince Consort. The chapel to the right is known as the Lincoln Chapel, containing the tomb with the recumbent effigies of Edward, Earl of Lincoln, and his wife. He was Lord High Admiral to Queen Elizabeth, and died in 1584. In the vault of the roof is a curious boss representing a King, Edward IV., and a Bishop, Richard Beauchamp of Salisbury, kneeling at the foot of the Cross. These were the founder and builder of this splendid pile. In an arch adjoining was formerly kept a Breviary secured by a chain, and underneath is an inscription: 'Who lyde this Booke here? The Reverend Fader in God Richard Beauchamp Bishop of this Diocess of Sarysbury,' etc. A Bible has now been placed in the vacant niche.

In the pavement of the aisle, a few steps to the west, is the plain stone which marks the resting-place of Henry VI., and close to it is the slab which covers the mortal remains of Charles Brandon, Duke of Suffolk, who married Mary, sister of Henry VII., and widow of Louis XII., King of France. The small chapel or chantry under the arch was erected in 1522 by John Oxenbridge, a Canon, and a considerable benefactor to the building. On the spandrils of the entrance door his name is represented by an ox, the letter N, and a bridge. The paintings which cover the inside of this chantry represent the history of St. John the Baptist, and are of considerable interest and in very fair preservation. Under the adjoining arch is now placed the stone screen which formerly enclosed the Urswick Chantry at the north-west corner of the nave. This screen bears over the gate a large rose charged with a portcullis, and supported by a dragon and a greyhound. The arms of Urswick are placed on the spandrils and on the iron-work. The remains of the original inscription are still legible on the stone-work below the screen. Dr. Christopher Urswick was Dean of the Chapter and a great benefactor to it. He resigned the Deanery in 1505.

THE NAVE OF ST. GEORGE'S CHAPEL

LOOKING EAST FROM EXTREME WEST END.

EDWARD IV. commenced the present structure about 1474 on the site of former chapels.



Opposite to the chantry of Oliver King, which is on the south side of the aisle and below its level, are four oak panels, on which are painted the effigies of Edward, Prince of Wales, son of Henry VI., of King Edward IV., of his son Edward V., and of King Henry VII. Oliver King was secretary to these four Princes, Registrar of the Order of the Garter, and Bishop of Exeter and of Bath and Wells. He died in 1503, and is supposed to be buried in this chantry.

The south transept is occupied by the chantry or chapel known as the Braye Chapel, from Sir Reginald Braye, Knight of the Garter, who, after the death of Bishop Beauchamp in 1481, was appointed Superintendent of the Works at the castle. He was son of Richard Bray or Braye, physician to Henry VI., and was in great favour with Henry VII., who made him Treasurer of the Duchy of Lancaster. His family appear to have possessed lands at Bray, near Windsor. His greatest title to fame is to be found in his work in architecture, for besides the Chapel of St. George he is credited with the design for Henry VII.'s Chapel at Westminster, the nave and aisles of St. Mary's, Oxford, and the splendid tower of St. Mary's at Taunton. He was a magnificent

benefactor to St. George's, and this transept where he is buried was erected at his own expense. It and many other parts of the building are decorated with his arms and crest, and by his badge of a hemp-bray or brake. This occurs not only in the stone-work, but also in the stained glass of the transept and of the nave, where some half-dozen of these badges are still to be seen in the clerestory. Sir Reginald did not see the actual completion of his glorious design. He died in 1503, and it was not till 1528, the nineteenth year of Henry VIII., that the vaulting of the junction of the nave and transept was completed and decorated with the arms of the Sovereign and the Companions of the Order of the Garter at that date. Among these may be noticed the achievements of Charles V., Emperor of Germany; Francis I., King of France; and Ferdinand, Archduke of Austria, and afterwards Emperor.

In the centre of the Braye Chapel is placed the cenotaph and effigy of Louis Napoleon, son of Napoleon III. and the Empress Eugénie, who was killed in South Africa while fighting with the British army against the Zulus in 1879. He is represented wearing the uniform of an officer of the Royal Artillery. Close by hangs the sabre of

Captain Wyatt-Edgell, of the 17th Lancers, who was killed at Ulundi when heir presumptive to the barony of Braye, and representative of the founder of the chapel. He was one of the escort when the body of the Prince Imperial was brought down to Natal. Against the west wall of the same chapel is erected a monument to another victim of South African war. It is to Prince Christian Victor of Schleswig-Holstein, eldest son of Prince and Princess Christian, and grandson of Queen Victoria. He was Major in the King's Royal Rifles, and after a very distinguished career and much brave service he succumbed to an attack of fever, and lies buried in the distant colony where so many brave sons of Britain have gone to their rest.

At the west end of the south aisle is the Beaufort Chapel, containing monuments of the Somerset family, and under the last arch but one of the nave is the tomb with the recumbent figure of Edward, Duke of Kent, father of Queen Victoria, who placed this cenotaph here. The body of the Duke lies in the Royal Vault.

The great west window of the nave is filled with old stained glass of the time of Henry VII. The figures had been removed from various parts of the chapel in 1774, and are of great interest. During

the reign of William IV. the stone-work of the window was repaired, and the ancient glass replaced in its present position. This was done under the direction of Thomas Willement, who was one of the pioneers in the restoration of the art of stained-glass work. His 'Account of the Restorations of the Collegiate Chapel of St. George, Windsor,' is a mine of information as regards the heraldry and other ornaments of the building.

At the north side of the west end is the remarkable monument to the Princess Charlotte, whose untimely end in 1817 was the cause of an outburst of national sorrow unprecedented in the annals of the nation. The effigy of the deceased Princess and the mourning figures were designed and sculptured by Wyatt, and have been the occasion of much and varied comment. Close by against the western wall is placed the full-length statue of the husband and father, King Leopold, the wise and trusted uncle and friend of Queen Victoria. This is the work of Boehm. In the panel between these is a brass in memory of Alamayu, son of Theodore, Emperor of Abyssinia. He was brought to England after the overthrow of his father's rule, but succumbed shortly after, and lies buried in the graveyard adjoining. Against the wall of the

aisle is a monument, executed by Count Gleichen, in memory of George, late King of Hanover, the last Sovereign who actually sat on the throne. His successor is known as Duke of Cumberland.

The north transept, erected by Sir Reginald Braye, and similar in every respect to his own chapel on the south, is now called the Rutland Chapel, from the handsome alabaster tomb of Sir George Manners, Lord Roos, who married a niece of King Edward IV., which accounts for the prominent place allotted to this monument. Beyond this is to be noticed the recumbent effigy, also by Boehm, of the Hon. and Rev. Gerald Wellesley, Dean and Registrar of the Order of the Garter, for long years a friend and adviser of Queen Victoria. He died in 1882. The Hastings Chantry near is principally remarkable for a series of contemporary paintings illustrating the life of St. Stephen. The chapel was founded by the wife of William, Lord Hastings, Chamberlain to Edward IV., and one of the victims of Richard III. The Chapter House is on the left of this aisle, close to the door which leads to the Dean's Cloister. This is of much interest, particularly on the south side, where are the remains of the work of Henry III. In the head of the nearest arch is

a finely drawn crowned head, which may have been intended for Henry himself, whose chapel seems to have occupied the site of the present memorial, or Albert Chapel, known for many years as the Tomb House or Wolsey Chapel.

The history of this chapel is interesting. Of it it is recorded: 'Kynge Henry VII. mynding to prepare for his owne Sepulture at Wyndsore, pulled downe that olde chappel, which Kynge Edw. III. had builte, and which stoode at the East Ende of this greater Worke, and in the place thereof he raised a new Ende. But forasmuch as he afterwarde changed his purpose, and made for his owne Burial that incomparable Worke at Westminster (which now bearethe his name) this other piece of Building at Wyndsore was otherwise employed.' His monument was partially erected in this chapel, but was removed in 1503. After the interment of Henry VIII. in the vault in which Queen Jane Seymour had already been laid, a sumptuous monument was begun to his memory, which, unfortunately, was never completed. Cardinal Wolsey obtained later a grant to himself of this chapel, and here also commenced the creation of a tomb of scarcely less magnificence. Some portions of these works remained in the chapel till

the Rebellion. In 1646, by order of the Parliament, all was destroyed; the metal work was sold for £600, which was given to Colonel Venn. The great sarcophagus of black marble, which was to have been the resting-place of the proud Cardinal, is now in the crypt under the dome of St. Paul's, where it surmounts the tomb of Nelson. So the chapel remained unvaulted, unconsecrated, and neglected till the time of James II., who made it his private chapel for the service of the Church of Rome. The ceiling was then adorned by Verrio with a mixture of religious and pagan allegory, and the whole interior transformed. In the year 1687 Monsignor Ferdinand d'Adda, Archbishop of Amasia, Domestic Prelate to His Holiness the Pope and Nuncio Apostolic, was received by the King in state at the castle, and this reception, with the public celebration of the Mass in the chapel, so excited the popular indignation that the building was wrecked and again doomed to neglect and dilapidation for over a century.

In 1810 George III. commissioned Sir Jeffry Wyatville to build a groined roof to the ruinous building, and beneath its floor he constructed a vault to contain the bodies of members of the Royal House. After the death of the Prince

Consort, Queen Victoria had the building entirely redecorated. First of all the vaulted roof was embellished with Venetian mosaic, and the niches of the west end were filled with panels of the same material, commemorating the royal and illustrious personages whose history is bound up with the Chapel of St. George. The windows are filled with stained glass representing the ancestors of the Prince, and the lower part of the walls is covered with designs in intarsia-work of precious marbles, the subjects of which represent the virtues and attributes of Prince Albert's character. In the middle of the floor to the east is a rich cenotaph with a recumbent figure of the Prince, while at his head are other monuments to the Dukes of Clarence and of Albany. The first of these is a splendid example of the genius of the English sculptor Gilbert; the figure of the Duke of Albany is by Boehm. The cenotaph of the Prince Consort and the marble work of the walls is by Baron Triqueti, and the whole is one of the most costly and splendid monumental works of modern times.

CHAPTER IV

UNDER THE TUDORS

THE reign of Henry VII. saw little change in the outer fabric of the castle, except in the addition on the north side of the rooms now used as a portion of the Royal Library. It is spoken of by contemporary historians in very laudatory terms, and though it has somewhat suffered, it still preserves its ornate character. Of two large oriel windows which overlooked the north terrace, one has disappeared; the other exists, but suffered much in the time of Charles II., and has since been restored by Sir J. Wyatville more in accordance with its original design. These windows would have been the first in the castle which broke the bare monotony of the old defensive works when the domestic architecture of the period succeeded the castellated work of the feudal strongholds, and here Henry VII. received a visit of much interest and importance.

Philip the Fair, Archduke of Austria, who had married Joanna, daughter and heiress of Ferdinand,

King of Castile (one of the six fortunate marriages of the House of Austria), started from the Netherlands with his consort to take possession of the Castilian throne on the death of the Queen Isabella. Meeting with foul weather, their ship was driven ashore at Melcombe Regis, near Weymouth. Here they were received by Sir Thomas Trenchard, who owned large estates there. He was a connexion of the Russell family, and introduced to the strangers' notice young John Russell, whose knowledge of foreign languages stood him in good stead. This adroit and rising young diplomatist accompanied the Archduke to Windsor, where he laid the foundation of the fortunes of the family, as he was retained in his service by Henry VII. and rose to be first Earl of Bedford. His portrait by Holbein is in the great collection of the drawings by that master in the Royal Library in the castle. He lived in the enjoyment of Court favour till after the marriage of Queen Mary and Philip of Spain.

Henry VII., hearing of the distress of these involuntary visitors, sent the Earl of Arundel with a great following to bring them to the castle, where he was then living. A long and interesting account of their reception and entertainment is given in a

manuscript in the British Museum, and a description of the ceremonies in connexion with Philip's installation as Knight of the Garter. In this account many details are given of the interior arrangements of the King's new building, but of its passages and secret chambers no vestige remains, as in Charles II.'s time and in the reign of George IV. all previous work was destroyed or altered.

No other building was erected in this reign, nor did any other event of importance occur till the advent of Henry VIII., who in his first year transformed the great gate of the Lower Ward, originally built by Henry III., to its present form. The royal badges of the House of Tudor are carved over the archway. The interior was designed as a court kept 'by the Clerk of the Honour and Castle, for the pleas of the forest and honours.' Local tradition perpetuates a rumour that in this court Anne Boleyn was tried and sentenced to death, and many other legends concerning the unfortunate Queen are still current. An oriel window in the Dean's Cloister is pointed out as her 'bower,' and beneath it her ghost has been said to wander, to the dismay of the sentry who till recent times was there posted nightly. Besides this gate, an excellent

view of which is obtained from the old street opposite, no new building was erected in this reign, the only work of importance being the completion of the vaulting of St. George's Chapel already mentioned.

Henry was frequently at Windsor, which seems to have been his favourite palace till Hampton Court came into his possession. Here he entertained many visitors, notably the Emperor Charles V., whose parents had been the involuntary guests of his father. Here his son, the Duke of Richmond, grew up in company with the Earl of Surrey, whose poems constantly refer to the castle and to the happy and also sad times he there passed, for here he was imprisoned and wrote—

'So cruel prison, how could betide, alas,
As proud Windsor, where I in lust and joy
With a King's son my childish years did pass
In greater feast than Priam's sons of Troy.
Where each sweet place returns a taste full sour.
The large green courts where we were used to hove
With eyes cast up into the maiden's tower,
And easy sighs such as folk draw in love.
The stately seats, the ladies bright of hue,
The dances short, long tales of great delight;
With words and looks, that tigers could but rue:
Where each of us did plead the other's right,

THE OLD WEIR

THIS picturesque wooden weir, with its sluices and foot-bridge, has been replaced, within the last six or seven years, by an iron structure. It stretches across from the west end of Romney Island to the Eton shore.

Eton parish church is seen in the distance.

The palm-play, where despoiled for the game,
With dazed eyes oft we by gleams of love
Have missed the ball, and got sight of our dame,
To bait her eyes, which kept the leads above.'

There is much more, reminiscent of the chase, tournament, and other sport. This extract, however, is interesting as describing the tennis-court, which is shown in Norden's map of the castle as occupying part of the moat of the keep on the east side, and commanded by the battlements of Edward III.'s Tower and the Maid of Honour's Tower, whence the ladies of the Court could have an admirable view of the game. Surrey, alas! was beheaded in 1547, one of a long series of ruthless executions which sullied the reign of the monarch.

The tragedy, however, of 'the judicial murders perpetrated in this reign,' as Tighe and Davis call them, is the foulest blot in its annals as far as Windsor is concerned. Four men, Pearson, Testwood, Filmer, and Marbeck, were prosecuted under the statute known as the Six Articles, passed at the instance of Gardiner, Bishop of Winchester, who, as such, was Prelate of the Order of the Garter. Foxe, in his 'Acts and Monuments,' gives long and detailed accounts of the proceedings in each case, and of the origin of their 'troubles,' and relates

of Testwood that 'the musitians in Windsor College thought him a worthy man to have a roome among them. . . . But forasmuch as some of the Canons had at that time heard of Testwood how that he smelled of the new learning (as they called it) it would not be consented to at the first . . . being there foure or five daies among the Quire men, hee was so well liked both for his voice and cunning that he was admitted and after settled in Windsor, with his household, and had in good estimation with the deane and Canons a great while; but when they had perceived him by his often talke at their tables (for he could not well dissemble his religion) that he leaned to Luther's sect, they began to mislike him.' He seems to have had many controversies and altercations, nor was he careful to conceal his opinions.

'As it chanced Testwood one day to walk in the Church at afternoone, and beheld the pilgrims, specially of Devonshire and Cornwall, how they came in by plumps, with candles and images of waxe in their hands, to offer to good King Henry of Windsor, as they called him, it pitied his heart to see such great idolatrie committed, and how vainly the people had spent their goods, in coming so far to kisse a spur, and to have an old hat set

upon their heads; insomuch that he could not refraine, but (seeing a certaine company which had done their offring stand gazing about the Church) went unto them, and with all gentlenesse began to exhort them to leave such false worshipping of dumbe creatures, and to learn to worship the true living God aright. . . . Then he went further and found another sort licking and kissing a white Lady made of alabaster, which image was mortised in a wall behinde the high altar, and bordered about with a pretty border, which was made like branches with hanging apples and flowers. And when he saw them so superstitiously use the image, as to wipe their hands upon it, and then to stroke them over their heads and faces, as though there had been great virtue in touching the picture, he up with his hand, in which he had a key, and smote a piece of the border about the image downe, and with the glance of the stroke chanced to break off the image's nose. "Lo, good people" (quoth he), "you see what it is, nothing but earth and dust and cannot help itselfe, and how then will you have it to help you? For God's sake, Brethren, be no more deceived." And so he gat him home to his house, for the rumor was so great that many came to see the image how it was defaced. And among

all other came one William Simons, a lawyer, who seeing the Image so beraied, and to lacke her nose, tooke the matter grievously, and looking downe upon the pavement, he spied the Image's nose where it lay, which he took up and put in his purse, saying it would be a deare nose to Testwood one day.'

This extract from Foxe is not only interesting as giving the reason for the prosecution of Testwood, but because it mentions the ornamentation of the shrine of the Virgin. Now, there remains in the Braye Chapel, on the wall to the east, a border of enamelled and glazed pottery-ware, in the style of the work of Luca della Robbia, of leaves and hanging fruit, a form of decoration recently imported from Tuscany, which must have been a new and costly ornament in this chapel. Unfortunately, there is no way of ascertaining what it originally surrounded, and it is now obscured by a tasteless monument to a later ecclesiastic of the Stuart period. Foxe is probably wrong in his account of the precise position of the figure of the Virgin Mary, but it would be unwise to assume that this curious border is the actual ornament to which he refers, although his mention of it is remarkable. It is curious also that another fragment

of the same material and design is to be seen with some remains of carving of the Tudor period in one of the old houses which still exist in the ancient streets near the town hall.

The three men, Testwood, Filmer, and Pearson, who had been sentenced to death, were burned at the stake. Of this terrible execution a long and graphic account is given by Foxe. The fourth, who was condemned at the same time, was John Marbeck, one of the choir of St. George's Chapel. He was fortunate enough to obtain a pardon, and remained in the choir. In the dedication of his 'Concordance of the Bible' (published in 1550) to Edward VI. he describes himself as 'destitute bothe of learnyng and eloquence, yea, and suche a one as in maner never tasted the swetnes of learned letters, but altogether brought up in your highnes College of Windsore in the study of musike and plaiying on organs, wherein I consumed vainly the greatest part of my life.' The scene of the burning of these unfortunate victims of religious intolerance is the subject of a fine wood engraving which is one of the illustrations to the second volume of the edition of Foxe's 'Book of Martyrs,' 1576. The view of the castle there represented is copied from the map of Berkshire in Speed's Atlas. It shows the whole

north front of the castle in Elizabeth's time, and the torture of the wretched victims in the spot which is now the garden of the deanery or the vacant space adjoining, afterwards occupied by Travers' College, the abode of the Naval Knights of Windsor, now abolished. It may be interesting here to mention that in this garden grew formerly a tree of curious history. In the time of Dean Hobart there was brought to England from the island of St. Helena a slip from one of the willows planted by the grave of the Emperor Napoleon, who died there at Longwood. This sapling grew to be a tree of some size, and remained healthy and vigorous till the time of the Second Empire, but in 1870, when the dynasty was overthrown at Sedan, one great limb, half of the tree, fell down. The remainder still showed signs of unimpaired vitality, but when the ill-fated Prince Imperial met his death in Zululand, this also fell and perished. A few slips were preserved, and of these some were taken by the forlorn Empress Eugénie to South Africa, to be planted by her where her brave son met his untimely end.

Henry VIII. in his will gave directions that he should be buried at Windsor with 'his true and loving wife Queen Jane,' and that his tomb, already

in part erected, should be there finished; also that the tombs of Kings Edward IV. and Henry VI. should be made more princely at his charges. These bequests, as we have seen, were never carried out. The King died in 1547, and long accounts are preserved of his obsequies.

The short reign of Edward VI. has left no mark of importance on the fabric of the castle. The only real improvement was the beginning of a new supply of water to the Upper Ward by pipes from Blackmore, in the parish of Winkfield. This conduit was finished in the next reign, and an old inscription, now effaced, in the Chapter Library, over the fireplace, recorded its completion. The fountain, curiously ornamented, shown in Norden's plan of the castle, has also passed away, and the water for the supply of the building comes from large reservoirs at Cranbourne, to which it is pumped by engines near Romney Lock.

The bitter struggle between the forces of the Church of Rome and the Reformers very nearly had the effect of transforming or almost destroying the great foundation of the Order of the Garter. Edward VI. prepared with much pains and personal trouble an entirely new set of statutes of the Order containing many remarkable

and drastic changes. The original MSS. of the statutes, with many notes and corrections by the hand of the young Sovereign himself, are now preserved in the Royal Library. Mr. John Gough Nichols, in his 'Literary Remains of King Edward VI.,' says these schemes 'are characterized by the earnest Protestantism of the early part of his reign. In them we find the King not only conscientiously anxious to purge the Order of all papistical and superstitious practices, but entertaining the ulterior view of making the institution subservient to some objects more valuable than mere personal distinction, or even that loyal and chivalric association which had been its ancient boast. In order that it might promote the religion, learning, and general improvement of the country, its accruing revenues were to be devoted to the maintenance of scholars at the Universities, and the amendment of highways and making banks upon rivers. On the demise of the existing canons and quiristers, their incomes were to be diverted to the pay of itinerant preachers. The very name of St. George was to be suppressed, and the Order called merely the Order of the Garter or Defence of the Truth as contained in Holy Scripture.'

These revolutionary statutes were in force for just six months. Edward died on July 6, 1553, and Henry VIII.'s statutes were restored on September 27 following.

The reign of the precocious Protestant Prince was followed by a return of Romish influence under Queen Mary, who restored the Order to the condition in which it had been left by her father; and, having married in 1554, at Winchester, Philip, King of Spain, came, on August 8, with great state into Windsor, where Philip was immediately installed, and sat in the Sovereign's stall. An attempt was made to take down the arms of England and replace them with those of Spain; but this was never done, nor does there remain in the sacred edifice any memorial of this ill-omened union. On the front of the tower of the Governor of the Military Knights is sculptured the shield of Philip impaling the arms of Queen Mary—one of the very few examples in the country, and placed here in commemoration of the erection or rebuilding of the lodgings of the Poor Knights according to the terms of the will of Henry VIII. These were completed in 1557, and are still occupied by the Knights.

This body was originally founded by Edward III.,

and consisted of twenty-six members, corresponding with the number of the Knights Companions of the Garter. The intention of the King was to provide relief and comfortable subsistence for such valiant soldiers as happened in their old age to fall into poverty and decay, and the sole duty they had to perform was to attend the services at the chapel, as representatives of the actual Knights of the Garter. They and their emoluments were formerly under the control of the Dean and Chapter, and many and acrimonious have been the quarrels and disputes which have arisen between them. These, it is hoped and believed, are now for ever at rest. The somewhat invidious title of 'Alms or Poor Knights' which existed from the foundation was changed by William IV. to that now used of 'Military Knights,' and as such they are duly enrolled in the Army List. The compulsory attendance at the services in the chapel has also been abolished. They have been placed under the Governor of the Castle, and a general officer has been appointed as their head.

We have now accurate evidence of the state of the north front of the castle in the next reign. In Braun's 'Civitates Orbis Terrarum,'

published about 1575, is an engraved view taken by George Hofnagle, which he must have executed before 1571, as this view is reproduced by him in a miniature with that date. The actual drawing for this engraving was recently acquired for, and is now preserved in, the Royal Library, where it is treasured as the earliest known view of the castle. That it is accurate is proved by the fact that between Henry VII.'s Tower and the Norman Gate is to be seen the vacant space filled up by Queen Elizabeth with the gallery still called by her name, and bearing the date of 1588. This splendid gallery is one of the few chambers which have survived from their erection to the present day without alteration. Its ceiling is a beautiful specimen of the finest plaster-work of the period, exhibiting the arms and badges of the House of Tudor. At its further end is the celebrated chimney-piece erected by the Queen, and dated in the fiftieth year of her age, the twenty-fifth of her reign, and in the year of our Lord 1588. It is of a fine-grained stone, and richly ornamented with deep and elaborate carving, showing the badge given to her mother, Anne Boleyn, by Henry VIII. From one of the bays of this gallery a stairway used to lead to the splendid

terrace walk made by the Queen, which, extending from the Winchester Tower to the more recently formed East Terrace, is one of the glories of the castle. In the gallery it is commonly reported that Shakespeare's 'Merry Wives of Windsor' was first performed. This may have been the case, but there is no actual proof of the fact. The play was certainly written for performance here, and those who have studied the subject most deeply have suggested that it was produced in January, 1598, when the Queen entertained much company in the castle. It was written by Shakespeare when he was approaching his thirtieth year, and contains many local allusions and names. It deals particularly with the legend of Herne, of whom it says:

'There is an old tale goes, that Herne the hunter,
Sometime a keeper here in Windsor Forest,
Doth all the winter time, at still midnight,
Walk round about an oak, with great ragg'd horns;
And then he blasts the tree, and takes the cattle,
And makes milch-kine yield blood, and shakes a chain
In a most hideous and dreadful manner.'

The oak here mentioned has long disappeared. Its place, which was close to the avenue known as Queen Elizabeth's, which also is now decayed and

THE NORMAN GATE

THE archway on the left leads to the staircase of the Round Tower.

The windows on the right now belong to the Royal Library, but these apartments were erected as royal dwelling-rooms by Queen Elizabeth.

The house attached to the Norman Gate is the residence of the Sovereign's Private Secretary, and its garden now covers the mound and former moat of the Round Tower. The gateway divides the Middle from the Upper Ward.

gone, was near the footpath which in the writer's memory led to Datchet Bridge, across the Home Park. Here it was open to public view, and near it was the old fairy-pit where Falstaff was surprised when masquerading as the demon-hunter. The pit also has gone, and now only an oak sapling planted by King Edward VII. marks the legendary spot. Harrison Ainsworth, in his novel 'Windsor Castle,' uses the legend of Herne in a most dramatic manner, and mixes up with the legend a very fairly accurate account of the history of the castle during the early and Tudor times. For a long dissertation on the identity of this tree and its exact situation the reader is referred to Tighe and Davis's 'Annals of Windsor'; but, as all the old landmarks are destroyed and all the trees are gone, it is idle to repeat it here.

Queen Elizabeth was fond of Windsor, and spent much time in the castle. Here, according to Strype, she 'followed her studies in a constant course with her schoolmaster Ascham, who was so extremely taken with his royal mistress's diligence and advancement in learning, that once he brake out, in an address to the young gentlemen of England, "That it was their shame, that one maid should go beyond them all in excellency of

learning and knowledge of divers tongues. Point forth (as he made the challenge) six of the best given gentlemen of this Court: and all they together shew not so much good witt, spend not so much time, bestow not so many hours daily, orderly and constantly, for the increase of learning and knowledge, as doth the Queen's majesty herself. I believe that beside her perfect readiness in Latin, Italian, French and Spanish, she readeth here now at Windsore more Greek every day, than some Prebendaries of this Church doth read Latin in a whole weeke. And that which is most praiseworthy of all, within the walls of her Privie-Chamber she hath obteyned that excellence of learning, to understand, speak and write, both wittily with head and faire with hand, as scarce one or two rare wittes in both the universities have in many years reached unto."' The books which she read have long left their ancient home, but the long gallery where she loved to walk is still used as the Royal Library, and here have been collected and preserved a few of the volumes she possessed, and perhaps herself read. It is said that her spirit still haunts the scene she loved in life so well, and the present writer can remember the terror which he felt when, as a boy

of eight, he was left alone in this haunted room; and stories are still current of sights and sounds which have occurred in more recent days in this, now the only, royal room unchanged and with unbroken memories.

CHAPTER V

THE STUART TIMES

A NEW era began at Windsor when James VI. of Scotland, and first of his line in England, ascended the throne in March, 1603. He paid his first visit to Windsor in the following June, as is recorded in a letter of Sir Thomas Wilson, preserved in the British Museum: 'Our virtuous Kinge makes our hopes to swell. His actions suitable to the tyme and his natural disposition. Sometymes he comes to counsell, butt most tyme he spendes in Fieldes and Parkes and Chases, chasinge away idlenes by violent excercise and early rysinge, wherein the sone seldome prevents him. The people according to the honest English nature approve all their Prince's actions and words, savinge that they desyre some more of that gracious affabilitye which the good old Queen did afford them. He is att the present att Windsore having vewed all his howses, and att that he purposeth to entertayne his Quene and sone who about fourteen dayes hence are then

expected.' This was the precursor of many visits, and at this time Henry, Prince of Wales, was installed as Knight of the Garter. In the Royal Library is preserved a copy, specially made for this Prince by John Norden, of his survey and description of the Castle and Honour of Windsor in 1617. This survey, the original of which, made for the King, is in the British Museum, is the earliest existing bird's-eye view of the castle and of the town. It contains also elaborate maps of the park and forest, and is a most important authority on its early topography. The indications it gives of the streets and buildings of the town are also of the greatest interest to the local antiquary. Accurate facsimiles of these maps are to be found in Tighe and Davis's 'Annals of Windsor.' Of the inside of the building about this time there is a curious account by Paul Hentzer, who mentions the beds of Henry VII. and his Queen, of Henry VIII. and Anne Boleyn, all of them 11 feet square; Queen Elizabeth's bed not so large or so long, many pieces of tapestry, and other curiosities.

Hardly any alterations were made in the structure of the building in this reign. In 1608 there was a fall of part of the curtain wall on the north side of the Lower Ward, against which the Canons' houses

were built. This is marked in Norden's map, and was the subject of a trial between the King and the Dean and Chapter, as to which party was to be responsible for the repair; the suit ended in a victory for the capitular body. These disputes were common, the inside and outside even of the royal apartments having been formerly under separate departments, so that the cleaning of windows was done by different men at different times and under different supervision, the outside by the Board of Works, the inside by the Lord Chamberlain.

In 1606 King James royally entertained his brother-in-law, Christian IV. of Denmark, and came with him to the castle. 'Here was presented unto him the Knights of Windsore; being all goodly Gentlemen, and such as had served Queene Elizabeth in her warres, and for service done, preferred in their latter years to this place of rest, and are called by name of King James' Knightes of Windsore. These goodly auncient Gentlemen being in their roabes of purple and scarlet, with the Garter and Sainct George's Crosse upon them. Which goodly and charitable manner, when the King of Denmarke was possest withall, and the order of their first foundation and continuance,

the King highly commended the founder, and in charitie wisht the successors to the worlde's end might continue so honourable an action as that: whereof, by God's grace, there is no doubt.' The King spent as much time at Windsor as he could spare, as he was very fond of hunting, and his example was followed by his successor, with whom as well as with his consort, Queen Henrietta Maria, Windsor was always a favourite abode. In one of the most beautiful of the miniatures of this lady, by Peter Oliver, a delicate and accurate view of the keep is introduced in the background. This miniature is still in the Royal Collection. In 1635 Dr. Goodman, Bishop of Gloucester and Canon of St. George's, who had previously given an organ to the Church of Windsor, restored and decorated the old cross in the centre of the town, first erected in the time of Richard II. This caused a protest from the Mayor and a rejoinder from the Bishop. The letters, which are highly interesting, are given in full in Tighe and Davis's 'Annals of Windsor.' The cross was demolished in 1641, and the site is now occupied by the statue of Queen Victoria, erected on the occasion of the first jubilee of her reign. The changes in the building in Charles I.'s time were chiefly destructive. The banqueting-

house at the east of the terrace disappeared, as did the costly fountain erected in Queen Mary's time in the great quadrangle. Of these no accurate representations exist, nor have the designs of their substitutes been preserved; it was, perhaps, as well that they have not survived.

The last occasion when Charles I. was in residence at Windsor of his own free will was in the early part of 1641-42. The trouble between him and the Parliament was then acute, and in the neighbourhood many lawless acts, particularly the breaking the pales of the park and the slaughter of deer, testified to the lawless spirit then abroad. The town of Windsor itself soon cast in its lot with the Parliament. In 1642 the latter sent down Colonel Venn, afterwards one of the regicides, to take possession of the castle, and to prevent a position of such strength and importance being held by the royal forces, who, under Prince Rupert, unsuccessfully attempted in the autumn of the same year to capture it for the King. It was almost immediately made the prison-house of over fifty Royalist captives, one of whom, Sir Edward Fortescue, has left his name carved with his coat of arms over the fireplace in the room over the Norman Gate, where the ancient portcullis which guarded that entrance still remains.

WINDSOR MARKET: EARLY MORNING

THIS market is held on Saturdays in the High Street, on either side of the Town Hall, a projecting stuccoed and painted building designed by Sir Christopher Wren, the corner of which appears on the right.

The Curfew Tower, re-roofed and altered in style during the Prince Consort's life-time, is prominent towards the centre of the picture behind the Garter Tower. The street, there called Thames Street, makes a steep descent and curve, round the foot of this tower.

In former times there was a row of houses between the castle walls and the street.

The statue of Queen Victoria is by the late Sir Edgar Boehm.

Though the inhabitants of the town favoured the Parliament, the Dean and Chapter were stanch in their allegiance and loyalty, and for this reason suffered much at the hands of the Parliament and their ruthless myrmidon, Colonel Venn, who ejected them from their dwellings and despoiled the chapel of its valuable plate, much of which had only been recently presented. The garrison maintained at Windsor was a source of considerable expense, and had to be reduced. After the Battle of Naseby Fairfax came to Windsor as Commander-in-Chief of the Parliamentary forces, and was there joined by Cromwell. In 1641 Colonel Venn was superseded by Colonel Whichcott, who was still Governor at the time of the funeral of Charles I. His Majesty returned, after five years' absence, in June, 1647, not exactly as a prisoner, but under close observation and control, and after his imprisonment in November in Carisbrooke Castle. Windsor being the head-quarters of the army, a meeting was there held of the general officers, Cromwell and Ireton being present, at which it was resolved 'that the King should be prosecuted for his life as a criminal person.' From Carisbrooke in December, 1648, the King was removed in custody to Windsor on his way to meet his trial in London. Abortive

attempts were made to effect his escape on the journey. He was reported during his sojourn to be cheerful and to have little concern about his trial, as to which he was very reserved, 'having not yet delivered his mind whether he intends to plead or not.' On January 19 he left Windsor for the last time. His body was brought back and buried—as has been related in a previous chapter—in St. George's Chapel. The official entry in the parish register is: 'Febʳʸ 9. King Charles in the Castle.'

Cromwell was a frequent resident in the castle, this, together with other houses and manors, being kept by a resolution of the Parliament for the use of the Protector. Though he did nothing towards the repair or preservation of the fabric, he does not seem to have been guilty of any destruction. In his time the houses of the Poor Knights under Sir Francis Crane's foundation were completed. They stood at the east end of the Lower Ward, between the Salisbury and Garter Towers, on the site now occupied by the guard-room. They were built in the taste of the time, and their demolition greatly improved the appearance of the Lower Ward.

The restoration of the monarchy marks a conspicuous change in the aspect and the fortunes of

the castle. Charles II. had long resided in France, and had seen the magnificence of the palaces of Louis XIV. He longed for stately rooms, and found in Windsor nothing but the bare galleries of the Plantagenets and Tudors, and these stripped by the Roundheads and the horde of parasites who had been permitted to lodge themselves in the shelter of the old walls. The ejection of these intruders was not unattended with difficulty and much grumbling; but having been accomplished, the direction of the new work was entrusted to the very competent hands of Sir Christopher Wren. His duty being to provide spacious and stately rooms for the accommodation of a large and luxurious Court, his attention was turned more to the necessary alterations of the interior than to the exterior adornment of the building, which he left severely alone. St. George's Hall ran along the inside of the north front, and parallel with this, on the old foundations or nearly so, he raised a quadrangular mass of buildings to which was given the name—still used—of the 'Star Buildings,' from a huge badge of the Garter which was the sole ornament of its plain and ghastly front. He probably had no funds for a front which would have pleased his fancy, which perhaps was well; for had huge columns supported his

heavy pediments, there might have been an outcry, when these in turn would have to be swept away. But though the front was plain and bare, the inside was rich and splendid. The rooms still remain as they were built, and have ever since commanded deserved admiration. The ceilings were painted by Verrio, and remain splendid examples of a style long since passed away, and below them the rich and solid panelling is covered with the inimitable work of Grinling Gibbons, who here placed his finest work in the chambers of his royal master. Decoration more exquisite is to be found in no palace in the world, and during the two centuries it has existed nothing has ever challenged its supremacy with success. Gay, glittering, and giddy were the throngs that assembled in these saloons when they were first tenanted by the restored Court, and free was the licence that reigned after the puritanism of the Parliamentary terror. The reaction was great, but not for long, and of it it is unnecessary to recount the details. The structural alterations have remained. Not only in the castle, but everywhere in the town itself, is to be traced the renewed activity which the presence of the Court and its surrounding excited in the royal borough. The street opposite the main entrance is rich in relics of the time.

CHURCH STREET, LOOKING NORTH

AT the far end is seen Henry VIII.'s gateway into the Castle, with a glimpse of St. George's beyond.

The nearest of the red-brick houses on the right-hand side, beyond those with the plaster projections over their porches, is reputed to have been a residence of Nell Gwynne.

Every house has its legend, and Nell Gwyn's name is associated with many, though of the house wherein she certainly lived hardly a vestige can be said to remain. It is to this period that most of the old dwellings in the town belong. Of those of earlier times there are hardly any survivals. The old galleries of the Garter Inn have been absorbed by the modern electric-lighted chambers of the White Hart, and the last of the ancient shuttered shops which lately existed at the lower end of Peascod Street has given way to plate-glass and gas. Still in odd corners, notably round the Town Hall, can be traced remains of ancient and solid carpentry, or of fine brick and plaster work. Oak-panelled rooms and staircases of broad and noble proportion remain in the houses of High and Thames Streets, which with Peascod Street were the main thoroughfares of the town. These were the dwellings of the successors of Page and Ford, prosperous burgesses and men of wealth and standing when Windsor held its own as not the least important of the towns of Berkshire. It returned two members to sit in the House of Commons, and from the continued residence of the Court it was always in touch with the principal dignitaries of the State.

To return to the castle: John Evelyn in his Diary notes in June, 1683: 'I went to Windsor. That which was new since I was last there, and was surprising to me, was the incomparable fresco painting in St. George's Hall, representing the legend of St. George, and triumph of the Black Prince, and his reception by Edward III.; the volto, or roof, not totally finished; then the Resurection, in the Chapel, where the figure of the Ascenscion is, is in my opinion comparable to any paintings of the most famous Roman masters; the last Supper also, over the altar. I liked the contrivance of the unseen organ behind the altar, nor less the stupendous and beyond all description the incomparable carving of our Gibbon, who is, without controversy, the greatest master both for invention and rareness of work, that the world ever had in any age; nor doubt I at all that he will prove as great a master in the statuary art. Verrio's invention is admirable . . . his figures move, and if the walls hold (which is the only doubt, by reason of the salts which in time and in this moist climate prejudice), the work will preserve his name to ages.' Verrio's work, except in three of the ceilings, has disappeared; what remains is of considerable merit as decorative work, and will undoubtedly preserve his

PEASCOD STREET

THE busy street of the royal borough. The prominent red-brick house on the right is the Crown Inn.

name. The finest of the work of Gibbons which decorated the old chapel was carefully preserved when the alterations by George IV. were in progress, and is now to be seen in the Waterloo Gallery, and also over a fireplace in Queen Elizabeth's Gallery. Another diarist of notoriety, Samuel Pepys, has also described his visit to the castle in his characteristic manner: 'To the King's house and do observe the neatness and contrivance of the house and gates: it is the most romantique castle that is in the world. But, Lord! the prospect that is in the balcone in the Queen's lodgings and the terrace and walk are strange things to consider, being the best in the world, sure.' While the interior of the building may be commended for the stateliness of its rooms and for the costliness of their decoration, the whole of the outside suffered, and its character was entirely destroyed. The ancient and massive walls were retained, but they were pierced with circular-headed windows and openings of inconceivable baldness and poverty of design; fortunately, the ancient masonry was too solid and substantial to be removed, and of it enough is left to show what the original work was like. Of these round-headed windows two may still be seen in Henry III.'s Tower, and the feeble arrangement of

a balustrade between the two floors is left as evidence of the taste of the time. The windows of the whole south side of the great quadrangle were of this depressing type till they were removed in the progress of the reconstruction by George IV.

In this reign Prince Rupert was appointed by the King, his cousin, to be Constable of the Castle, and in the Round Tower he brought together a number of arms with which he decorated the hall or great chamber in the tower. Of these, some of value and interest have been preserved, and are to be seen in the splendid and carefully arranged armoury, now one of the most interesting of the contents of the castle, under the charge of Mr. Guy Laking, the King's Armourer.

But the improvement which will be always most intimately associated with the name of Charles II. is the planting of the stately avenue leading from the south side of the castle to Snow Hill in the Great Park, and known by the name of the Long Walk. This still magnificent approach to the great gate is close upon three miles in length, formed of two double lines of elms. It was begun in 1680, and lands then in private hands along its route were purchased for the Crown at an expense of £1,240.

It has suffered naturally from age and decay, but is under constant supervision, and new and vigorous substitutes are continually replacing the fallen trees. There are few more beautiful forest scenes than are to be found in the woods and glades of the Great Park, where are herds of fallow deer in great number, and where the red deer thrive and rear their magnificent heads above the bracken. Some of these can hardly be surpassed in spread and number of points; sometimes as many as eighteen points have been counted on one head. The long vista from the castle gates ends at Snow Hill, a lofty mound nearly three miles away, the summit of which is crowned by a colossal equestrian statue of George III., erected to his memory by his son George IV. It is of bronze, and is known locally as 'the copper horse.' From the mound behind the statue the finest view of the castle is to be obtained. Its whole vast length from the Victoria Tower to the Curfew Tower, below St. George's Chapel, can be seen rising over the glades and stately trees of the forest; and when the sun's evening rays throw a warm and rosy glow over the old grey walls and towers, the sight, once seen, can never be effaced from the memory.

The reign of James II. is chiefly memorable,

as far as Windsor is concerned, for the reception of the Pope's Legate, and the subsequent riotous proceedings which resulted in the wrecking of the Wolsey Chapel. Hence in 1688 William of Orange despatched to his father-in-law the memorable letter which caused that misguided monarch to abandon his kingdom.

William after his accession to the throne spent but little of his time at Windsor. Hampton Court was his favourite abode in the country, and in Kensington Palace as well may be seen evidence of the stately mode of life which he led in this country, but to which he had none of the real attachment which he felt for his own flat pastures and long dykes of Holland. He contemplated, and had designs made by Wren for a thorough transformation of the Upper Ward, which would have wrought in it havoc equal to that committed in the time of Charles II. This, however, was fortunately never accomplished, and the old walls were left to gradual decay. Much, however, was done in the Little or Home Park, where the whole circuit towards Datchet was enclosed by a brick wall, traces of which can still be seen near the Victoria Bridge. This did away with the Datchet mead immortalized by Shakespeare, and with the old racecourse where, as may be seen

in an old print, Charles II. was wont to exercise his running horses.

Queen Anne during her twelve years' reign resided much in the castle. It had sad memories for her, for here, two years before she ascended the throne, her only surviving son and heir, William, Duke of Gloucester, had died after a very short illness, at the age of twelve. He was a boy of much promise, and his early death caused widespread sorrow and anxiety, as the Act of Settlement had to be altered, and the inheritance of the crown vested in the Princess Sophia, Electress of Hanover, and her descendants.

Much was done by Anne in improving her favourite residence, but of her work in the castle itself nothing remains. The double approach on the East Terrace has disappeared, and so has the great staircase, with its paintings by Sir James Thornhill; but the memory of the Queen is kept green by the noble avenue which she planted in the Great Park, still known as Queen Anne's Ride. She also began the laying out of a great Dutch garden in the Home Park below the North Terrace, traces of which can yet be discerned when the turf is dry in the summer. The plan, however, was never carried out, as the work was interrupted by flood, and

the Queen's Hanoverian successors preferred the grass, where they pursued the hares which ranged freely over the pastures and through the leafy avenues. A bridge also was built over the Thames at Datchet, which remained for some years a fruitful source of dispute, till it was destroyed in the reign of Queen Victoria, when the present Victoria and Albert Bridges superseded it.

Within the castle one room still retains the name of Queen Anne's Closet. This is in the turret of Henry VII.'s building, now occupied by the library. Here Her Majesty was sitting at tea with Sarah, Duchess of Marlborough, when the news was brought of the great victory of Blenheim, by a note from the Duke, a facsimile of which hangs in the room. And here, till the alterations under George IV., was deposited the silken standard emblazoned with the lilies of France which is given every year by the Dukes of Marlborough on the anniversary of the battle, in return for their tenure of the Manor of Woodstock. A marble bust of the Queen, surrounded by several of these standards, is placed in the room. Another effigy, full length, adorns a niche on the north side of the Town Hall, placed there in 1707, when one Chapman was Mayor; under it is a

somewhat ludicrous Latin inscription. Prince George of Denmark, in the habit of a Roman warrior, was placed by Sir Christopher Wren in 1713 in a similar niche on the south side, and this statue is one of the few memorials of that worthy but stolid Lord High Admiral.

CHAPTER VI

THE GEORGIAN PERIOD

WINDSOR saw little of the first two Sovereigns of the House of Brunswick. George I. and his successor preferred Hampton Court and Kensington. Fitful visits were paid at intervals in connexion with the ceremonies of installation of Knights of the Garter, but there was no permanent residence of the Sovereign, and the progress of decay was barely arrested by the parsimonious attempts at repair. Complaints of the state of the buildings from those who had 'lodgings' in the castle were frequent, and in the reign of George III., who was much attached to the place and desired to live there with his family, the state of the building was found to be so unsuitable that a new building was erected on the south side of the castle opposite the main entrance, which was finished in 1782, and called the Queen's Lodge. It was a mean and plain building, and is shown in the prints of the time, representing the royal family in their solemn

perambulation of the terrace. It was in this building that Miss Burney, afterwards Madame d'Arblay, lodged during the time she was in attendance on Queen Charlotte. From this unpretentious home the King went to chapel in the castle or to attend the councils, and other business which was transacted in the ancient chambers. The chapel of Charles II. was in bad repair, and stalls and pews were fitted in the King's Guard Chamber, now transformed into the grand Reception Room.

It was in 1800 that George III. began the restoration of the castle, and entrusted the direction of the work to Mr. James Wyatt, who, in the reign of his successor, made the colossal alterations which have given to Windsor the renown which it now enjoys. To George III. is due the substitution of Gothic windows for the hideous work of Sir Christopher Wren, in the State apartments and in the south front, and an attempt, somewhat feeble, at improving the ghastly monstrosity of the Star building. Some of the work of this period still remains in the interior, and was incorporated in the more comprehensive scheme of George IV.

But, although the work of reconstruction was thus begun by George III., it is not in the buildings done that the material improvements

made in the reign of this Sovereign are to be traced. He enclosed the forest, settled its boundaries, and the disputes which naturally ensued on such great changes of occupation; he established the two farms known as the Norfolk and Flemish farms, to the cultivation of which he devoted much time and personal attention. He introduced into the country the merino sheep, in order to improve the wool of the native breeds, and showed altogether a more than ordinary interest in the promotion and welfare of the agriculture of his kingdom. Under the advice of Dr. Johnson he collected the finest private library which had ever been formed, now one of the glories of the British Museum, and brought together from all quarters, particularly from Italy, great stores of works of art in drawings and engravings, which are still preserved at Windsor. He purchased the whole of the great collection of Consul Smith, the representative at Venice of Great Britain, to which belong the magnificent and unique series of the paintings of Antonio Canaletto, and the collection of engraved gems, which are conspicuous among the varied treasures of art in the castle. Here it was his desire to live the retired life of a country gentleman, as far as was consistent with his public duties, and during

the wild epoch and ferment of the French Revolution he with his Queen set a standard of domestic purity, the tradition of which lasted long, and without this the long and glorious reign of his granddaughter might never have been.

> 'But evil things in robes of sorrow
> Assailed that monarch's high estate:'

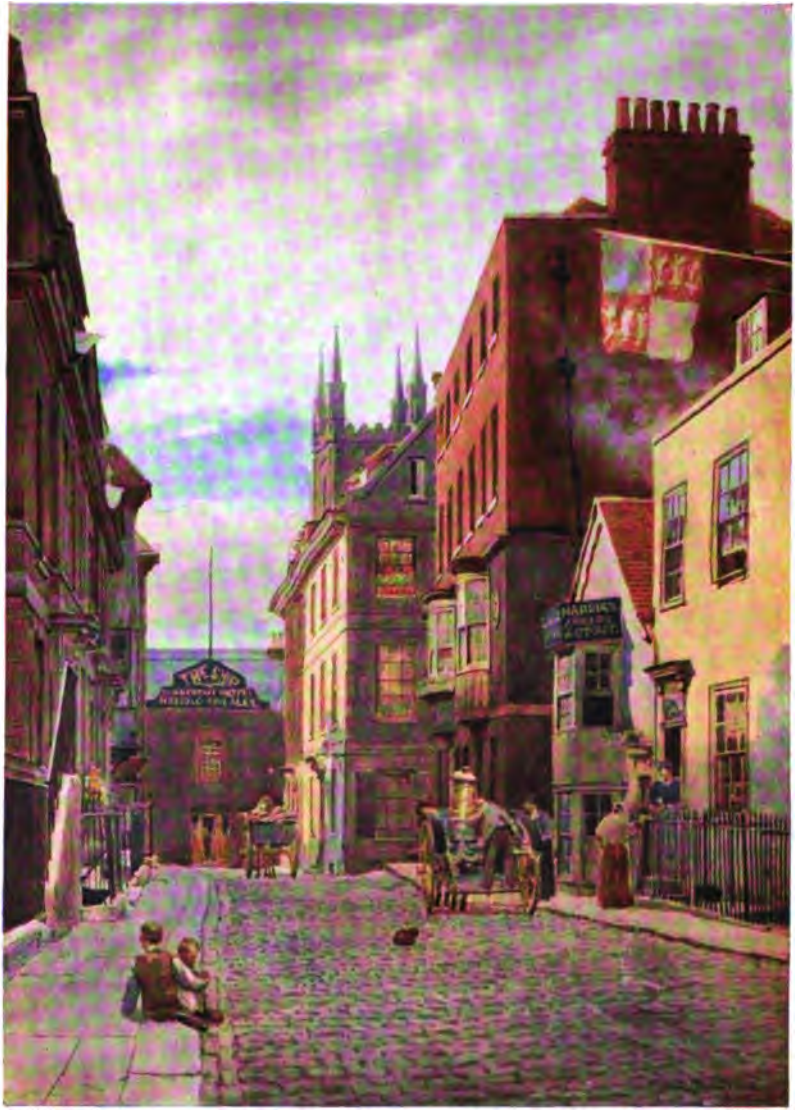
domestic grief and trouble, political anxiety and national misfortunes came with repeated shocks upon his mental powers, failing with advancing years, and at the last he was confined to his own rooms in the castle hopelessly insane. These rooms were on the lower floor overlooking the North Terrace. Here he would wander restlessly, his sole solace being the music of an organ, always his favourite instrument, and here in 1820 he died. Many interesting and many pathetic details of his life and conversation at Windsor are to be found in the diary of that very self-conscious old maid, Fanny Burney, who was for a few years in the household of the Queen, and whose prattle is of value, as throwing a light on the manners and customs of the Court and its hangers-on. She gives us details, which are of value for the history of Windsor, and the different places of abode of the

royal family and others. We hear of the Lower Lodge, formerly the house of the Duke of St. Albans, a portion of which is still preserved in the Royal Mews, as the home of the younger princesses, and of the house granted by the King to Mrs. Delaney, now not to be identified, but probably one of the destroyed dwellings which lined the approach from the town.

Of the general appearance of the castle and town at this date many views exist, particularly in the work of Paul Sandby, who was in the household of the King, and was one of the original members of the Royal Academy, the foundation of which is due to George III. His drawings, many of which he repeated in aquatint, show the old houses which in living memory still lined the ditch on Castle Hill and Thames Street as far as the hundred steps, and they give accurate details of much of the castle, which late improvements have swept away. Of the work done in this reign in St. George's Chapel an account has been previously given. One of the most important additions to it was the construction beneath the Wolsey Chapel of the Royal Vault. Here George III., his Queen Charlotte, and many members of the family have been buried.

CHURCH STREET, LOOKING SOUTH

ST. JOHN'S, the parish church, is seen over the houses. Nell Gwynne's house is here the furthest of the near red houses foreshortened on the left.



In this reign the mansion of Frogmore was bought for Queen Charlotte, who frequently resided there, and after her death it became the favourite residence of Princess Augusta. In later times it was occupied by the Duchess of Kent, who died there, and to her memory a stately mausoleum has been erected in the grounds. It was afterwards tenanted by Prince and Princess Christian, who now occupy Cumberland Lodge, in the Great Park. Frogmore has now been assigned as a residence to the Prince and Princess of Wales.

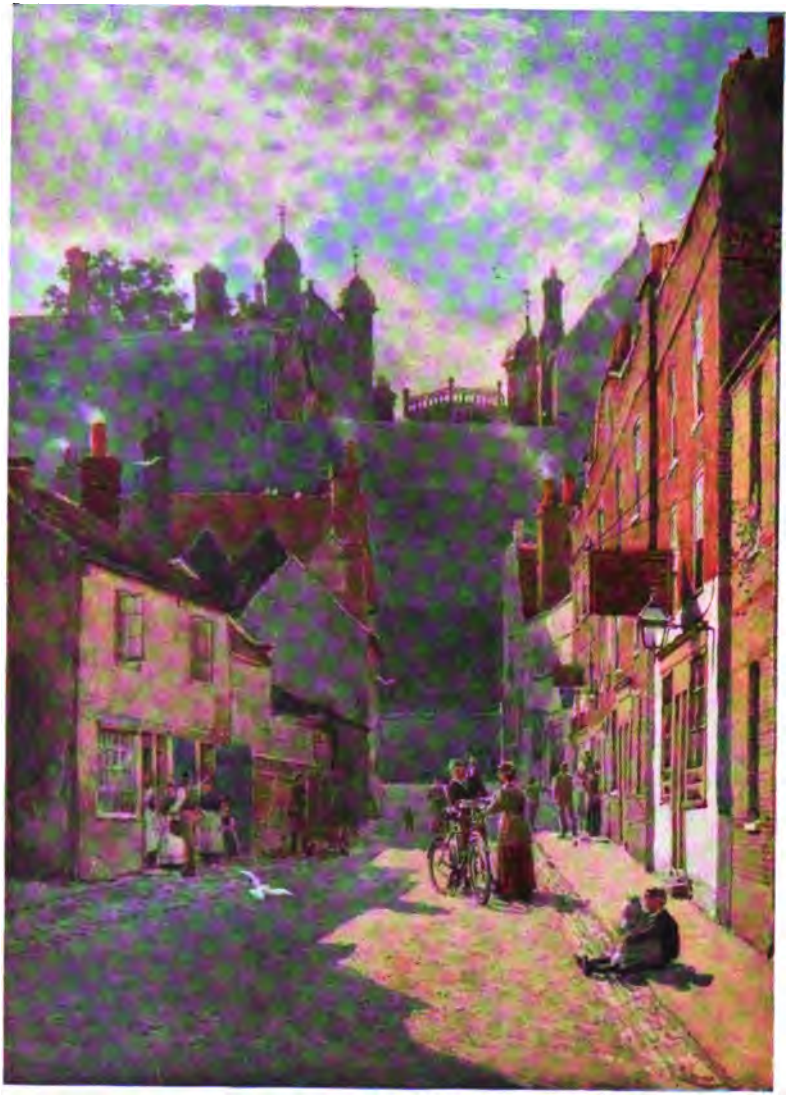
George IV., before his accession to the throne, had, as Regent, taken much interest in the work of restoration which had been begun by his father. In 1823 he took up his residence in the castle, and determined on a thorough renewal of the whole fabric, which by long neglect and imperfect repairs in former reigns had become not only inconvenient as a royal residence, but was absolutely dangerous, roofs, floors, and foundations being rotten and decayed. Commissioners were appointed and plans submitted to them. One proposal at the time was seriously urged to destroy the whole of the ancient building, level the site, and on it erect a kind of magnified Parthenon, in a less 'barbarous' style than the Gothic, so

loathed by the dilettante critics of the time. Fortunately, the plans of Mr. Wyatt were finally adopted, and these have been since carried out in their entirety.

Wyatt, who for his service was knighted as Sir Jeffry Wyatville, was commissioned to carry into effect such repairs and alterations as were then, in 1824, contemplated. For this the House of Commons granted a sum of £800,000. At first the alterations were confined to the south and east sides, where the small and inconvenient chambers, which had been devoted to official uses, were made into a series of stately rooms, fitted for the purposes of reception and entertainment of guests, and for the suitable lodging of the royal family. The whole of these old thoroughfare rooms are now united by a great corridor 550 feet in length, which, besides giving the necessary communication between the suites of rooms, has become a splendid gallery of art, where pictures and other treasures can be seen in all their beauty. Thus a range of private apartments has been obtained, while the renovated state-rooms of Charles II. can be used as lodgings for crowned heads when they visit the castle in full state, for ceremonies, such as weddings, investitures, and theatrical entertainments, and at other times

RIVER STREET

NOT the least picturesque street in Windsor. Nearly all the houses on the left side have been demolished for street improvements. The lodging-houses on the right are still standing. Behind the spectator the roadway goes down to the margin of the river.



can be shown to the public as the abode of the Sovereign of the realm. On some days as many as 10,000 visitors have passed through the rooms, which have lately, by order of His Majesty, been made far more attractive than they have been hitherto.

It is impossible in the limits of the present volume to give a description of these rooms in detail. There are many local guide-books which contain a catalogue of the works of art there exhibited. One particular subject may be here briefly noticed—that is, the wealth of splendid furniture and tapestry with which they are decorated. When the renovation of the fabric was approaching completion it was found that there was a grievous lack of furniture to fill the enlarged and brilliant chambers. Carlton House supplied much, but more was needed, and the splendid contents of palaces and castles which then came into the market, through ruin of thrones and great houses in the Napoleonic wars, were largely purchased by the Regent and his advisers for sums which now seem absurdly trifling. One cabinet, for instance, was bought for under £1,000, and is now valued at more than eighty times that sum. The great series of tapestries representing the history of

Jason and the Golden Fleece, and the history of Esther and Ahasuerus, some of the finest work of Gobelin manufacture, were acquired at this time. Of ancient furniture only a small quantity could be retained. Nearly all had been destroyed and broken at the time when the castle was used more like a barrack by a crowd of lodgers, who, with little or no right, sheltered themselves in its melancholy and deserted chambers. What was left was sold by auction, but it was of little value, and the antiquary can find little to attract him in this field. It is far different with the pictures. Though most of the finest of the great gallery collected by Charles I. was disposed of by the rebels, yet much was left and some regained. In one room are still preserved four-and-twenty of Van Dyck's superb portraits, a number unequalled in any single room in the world. They hang in what was formerly the Queen's ball-room, erected for Catharine of Braganza, wife of Charles II., and now, with the exception of the ceiling, in much the same condition as when it was used by that Queen. Two hundred years after this it was used as a drawing-room and filled with guests of Her Majesty Queen Alexandra. In the room adjoining, with other notable pictures,

hang four masterpieces of Hans Holbein, and a most interesting portrait group representing Guidobaldo of Urbino in the robes of the Garter, of which he was made a companion by Henry VII. The picture is by Melozzo da Forli, and comes from the library of the ancient palace at Urbino.

But the outside of the castle exhibits in its outlines and appearance more fully the wonderful change which marks the work of this reign. On the south side the ancient entrance of the time of Henry II. was blocked up, and a new and stately approach designed as a culmination to the splendid avenue of the Long Walk. Gardens and buildings were swept away, and the roadway continued to the towers named Lancaster and York, the latter of Norman date, through which royalty alone enters the quadrangle. Another approach for ordinary traffic was made by the new St. George's Gate, which carries the gallery to the Round Tower by the side of the Devil's Tower. The old curtain wall between this and Henry III.'s Tower was then rebuilt on a different plan. All vestiges on the outside of windows of classical or amorphous design were replaced by others whose details were, as far as possible, modelled after the early original

work, and uniformity was thus impressed upon the whole. To give grandeur to the new elevation, the mass of the keep was raised by fifty feet, and round the east front the terraces were continued, enclosing a garden with a central fountain.

These great works took a long time to execute, and were still unfinished when the King died. He lived for some years in a Lodge which he had built for himself in the Great Park, but was keenly interested in the progress of the building, the completion of which he was not destined to see.

His successor, William IV., continued the works according to the plans which had been passed in the late reign. He will be principally remembered by the formation of the present Royal Library. When he first as Sovereign visited the castle, on entering what was then the room where the beauties of Charles II.'s Court were displayed, he said, 'I am the only Sovereign in Europe without a library, and these rooms shall be mine.' This was accordingly done, and Henry VII.'s room and the Elizabeth Gallery are now occupied with the collection which successive librarians have laboured to make worthy of the royal house. The

great library of George III. had been handed over to the British Museum, but the Carlton House library and other smaller scattered collections were brought together, and, with additions of later years, form now a splendid collection of about 150,000 volumes. With these are incorporated the valuable drawings of old masters, and the engravings to the collection of which George III. had devoted much attention and much money. Of the value of these, it may be sufficient to say that nowhere else can the drawings of Holbein, of Michael Angelo, and of Leonardo da Vinci be studied in greater number or perfection. The collection of portrait miniatures, which may be said to be of inestimable value, has lately been removed from the library and placed in rooms more easily accessible to the guests of His Majesty.

William IV. lived during his reign entirely at Windsor, no other royal residence being at the time available, and hence he would drive to London for levées and other engagements at St. James's and the Houses of Parliament. In his time the Waterloo Gallery was finished, which gave the space needed for the gallery of portraits, by Sir Thomas Lawrence, of the Sovereigns and

Statesmen who took part in the Congress of Vienna.

By the report of a Committee of the House of Commons in 1881, it was found that the total expenditure for building and for furnishing amounted to £1,184,170 9s. 2d.

CHAPTER VII

THE LATE REIGN

WHEN Queen Victoria ascended the throne after her uncle's death in 1839 the alterations to the castle were practically complete, but for a royal abode one element was lacking—a suitable extent of ground for recreation and privacy. The Home Park immediately surrounding the castle was intersected by a public road, and by various paths also open to all, and it was not for some time that this inconvenience could be remedied. In fact, it was not till 1850 that the Home Park was brought to its present condition. This was facilitated by the necessity of providing access by rail to the town. The Great Western Railway obtained access to the immediate vicinity of the castle by their station in Thames Street, and the South Western Railway was, after considerable discussion, permitted to approach the town through the royal domain. This occasioned much alteration in the Home Park and the neighbourhood. Datchet

Bridge was destroyed, and in its place two iron bridges were erected, and a new road made in connexion with them through that village and through the northern part of the Home Park into Windsor. This last separated some seventy-five acres from the castle domain, and by the desire of Queen Victoria this space was thrown open to the public as a recreation ground—a great boon to the inhabitants of the borough, as formerly the only place open for cricket and other games was the Brocas Meadow on the Eton side of the river. Now it may be safely said that no town has a more beautiful or finer public park than this. The Home Park itself is now entirely enclosed by a ring-fence. In it are the mansion of Frogmore, the Shaw Farm and Dairy, and the royal gardens, which are now established on a scale commensurate with the needs which they have to serve. On the river side, the old wall of William III. has been removed; the towing-path is reserved for traction solely of river traffic.

In 1843 a kennel was built in the grounds between the castle and Frogmore, but this has lately been disestablished. In the grounds of Frogmore Queen Victoria erected a sumptuous and ornate mausoleum as the resting-place of the

WESTWARD VIEW FROM THE NORTH TERRACE

A VERY extensive view opens out before the spectator from the North Terrace. It reaches from the Henley hills in the west to Harrow in the east. On the left are seen Ashley Hill, near Maidenhead, and the other heights which rise between there and Henley. More in the centre are the Cliveden Woods and the Cookham Valley. The Wycombe Hills are seen in the far distance on the right.

The Brocas, which is the name of the great public riverside meadow in the middle distance, adjoins Eton, the houses of which are seen below on the other side of the Thames.

The Great Western Railway is carried on arches across the fields for some way between Windsor and Slough, to allow the water to pass through in times of flood.

Prince Consort and of herself. It was built from designs by Professor Grüner, and contains, under a lofty dome, the marble sarcophagus in which lie side by side the coffins of the Queen and the Prince Consort. Four angels in bronze, the work of Baron Marochetti, kneel at the corners of the tomb, on which lie the marble effigies of the husband and wife in their last sleep. The floor and walls are of rich polished marbles, and are also decorated with frescoes of sacred subjects. In one of the side-arms of this cruciform building is a memorial tomb to the Princess Alice, Grand Duchess of Hesse, whose pathetic death, caused by her devoted attention to her sick child, evoked such widespread sorrow and sympathy. Hard by, surmounting a lofty mound, is the mausoleum of the Duchess of Kent, also erected by Queen Victoria. These two stately tombs are not accessible to the public in general. In memory of the Prince Consort, Queen Victoria ordered the chapel, long known as the Wolsey Chapel, to be richly decorated with mosaic and marble, and here placed a noble cenotaph to her husband, to whose memory it was solemnly dedicated as 'the Albert Memorial Chapel.'

Queen Victoria lived at Windsor constantly,

and after her bereavement used the castle as her residence near the capital, only visiting London for brief periods when her presence was necessary for state purposes. Here she habitually spent four months of the year; the other eight were given to her own private domains of Osborne and Balmoral. The castle, therefore, after a long period of neglect, became again the centre of Court life and the scene of many historical receptions and pageants. The space of a volume would be insufficient to record a tithe of these, but some are of too great interest to be omitted. Among them may be mentioned the visit of Louis Philippe and his Queen, who were lodged in the castle in state, and whose visit was shortly after returned by the Queen, who, with the Prince Consort, made a journey to France, and were entertained by the French monarch at the Château d'Eu—the first time an English Sovereign had set foot on French soil since Henry VIII. met Francis I. at the Field of the Cloth of Gold. King Louis Philippe, when a guest at the castle, was formally invested with the order of the Garter, in full Chapter, by the Sovereign, the first ceremonial of the kind which had been held for many years. And here it may be interesting to note that the only other

full Chapter held by Queen Victoria in the Throne Room in the castle was also for the investiture of a French Sovereign, the Emperor Napoleon III., who was made a Companion of the Order after the Crimean War. Both these French Sovereigns afterwards died as exiles in this country. The King of Sardinia was invested personally in the castle by Queen Victoria with the Garter, but it does not appear that the Order was conferred with the same stately ceremony.

The Queen was from early years a great lover of the drama, and frequently enjoyed performances in the castle, where the room known as the Rubens Room was fitted up as a private theatre. After the death of the Prince Consort a long interval elapsed before these performances were resumed. Of late years, however, they have been given in the Waterloo Gallery, where a stage of much larger dimensions could be erected and more guests entertained. These performances have been continued during the present reign.

The castle has been the scene of the marriages of many members of the Royal Family. Here His present Majesty and Queen Alexandra were united, as were the Duke and Duchess of Connaught, the Duke and Duchess of Albany, and the Princess

Louise with the Marquess of Lorne, now Duke of Argyll. Of royal funerals, too, the historic chapel has many sad memories, including not only that of the lamented and early lost Prince Consort, but the more recent and pathetic obsequies of Queen Victoria, a scene never to be forgotten by those who witnessed it. Her memory is kept alive by a bronze statue, erected by the inhabitants of the town and neighbourhood at the foot of the Castle Hill, designed by Sir Edgar Boehm.

Few structural alterations were made in the castle in the long reign of Queen Victoria, the most important being the building of a new grand staircase in place of that designed by Wyatville. It filled the space occupied by the old brick court, and its heavily traceried windows have completely obscured the fine old state dining-room of Charles II., one of the most richly decorated rooms existing of that period. Another work was the restoration of the Curfew Tower, the character of which was entirely changed by the conical roof of new design placed upon it in place of the ancient belfry. Both of these were the work of Anthony Salvin. A more praiseworthy restoration was that of the old horse-shoe cloisters built by Edward IV. as dwellings for the lay clerks. These had been

ENTRANCE TO THE HORSESHOE CLOISTERS

So called because they were built by Edward IV. in plan like a horseshoe, or, more correctly, like the fetterlock, one of the royal badges.

allowed to fall into sad disrepair, but have been carefully reconstructed by Sir Gilbert Scott, who has preserved in them and some of the adjacent buildings a specimen of the fine brickwork of pre-Tudor times. At the same time the crowded and unsightly houses which had been allowed to encroach upon the walls of the chapel were removed, and its precincts are now well ordered and seemly.

Thus the castle, restored and garnished, stands on its lofty site, the finest and most magnificent palace tenanted by any Sovereign in the world, proud in its antiquity and grand traditions, and rich in its memories of Kings, Queens, and nobles, and with promise of no less renown under the rule of His Most Gracious Majesty King Edward VII., whom may God long preserve.

INDEX

Ainsworth, Harrison, 'Windsor Castle,' 69
Albany, Duke of, monument to, 52
Albert Bridge, 88
Albert Chapel, 50
Albert Memorial Chapel, 105
Alexander, Emperor of Russia, 12
Alice, Princess, memorial tomb to, 105
Alamayu, son of Theodore, Emperor of Abyssinia, 48
'Alms or Poor Knights,' 66
Angelo, Michael, drawings of, 101
Anne, Queen, 87
  marble bust of, 88
Anne's, Queen, Closet, 88
  ride, 87
Ascham, 69
Ashmole's 'History of the Order of the Garter,' 20
Austria, Ferdinand, Archduke of, 46
Austria, Philip the Fair, Archduke of, 58

Beauchamp, Richard, Bishop of Salisbury, 33, 48
Beaufort, Cardinal, 29
Beaufort Chapel, 47
Beaufort, Lady Joan, 28
Bedford, the first Earl of, 54
Blue Garter, Knights of the, 16
Boehm, Sir Edgar, 52
  bronze statue of Queen Victoria executed by, 108
  figure of the Hon. and Rev. Gerald Wellesley by, 49
Boleyn, Anne, ghost of, 55
Brandon, Charles, Duke of Suffolk, tomb of, 44
Braun's 'Civitates Orbis Terrarum,' 66
Braye Chapel, 45
Braye, Richard, 45
Braye, Sir Reginald, 45, 49
Burney, Miss Fanny, 91
  diary of, 93

Canaletto, Antonio, paintings of, 92
Carlton House Library, 101
Castle, Constable of the, 84
Castle, earliest existing bird's-eye view of, 78
  marriages at, 107
  Norden's map of, 57
    plan of, 68
    survey of, 73
  Paul Hentzer's account of, 73
  Queen Victoria's residence at, 106
  royal funerals at, 108
  the, cost of rebuilding and furnishing, 102
  view of, by George Hofnagle, 67

Castle, views of, by Paul Sandby, 94
Ceilings painted by Verrio, 80
Chapel of Henry III., 9
of St. George, 88
Chapter House, the, 49
Charles I., 75
a prisoner, 77
discovery of his coffin, 42
funeral of, 40
tomb of, 39, 41
Wren's design for proposed mausoleum, 42
Charles II., 20, 79, 84
Charles II.'s Elm Avenue, 12
Charles V., Emperor of Germany, 46, 56
Charles the Bold, 86
Charlotte, Princess, monument to, 48
Queen, 91
Chaucer, Geoffrey, 26
Christian IV. of Denmark, 74
Christian Victor, Prince of Schleswig-Holstein, 47
Clarence, Duke of, monument to, 52
College of St. George, 18
Consort, Prince, 51, 52
cenotaph of, 52
window in St. George's Chapel, 38
Wolsey Chapel in memory of, 105
Constable of the Castle, 84
Cromwell, 77, 78
Curfew or Clewer Towers, 7
Curfew Tower, restoration of the, 108
Curtain wall rebuilt, 99

d'Adda, Monsignor Ferdinand, 51
d'Arbley, Madame. *See* Burney
Datchet Bridge, destruction of, 103, 104
David, King of Scotland, 15
Dean and Chap. of St. George's, 9
Deanery, the, 7
Dean's Cloister, 10
Denmark, Christian IV. of, 74
Prince George of, statue of, 89
Devil's Tower, 29
Duc, Viollet le, 8
Dutch Garden, the, 87

East Terrace, 68
Edward III., 14
Edward III.'s Chapel, 20, 21
Tower, 57
Edward IV., 9, 33, 43, 63, 108
screen of, in St. George's Chapel, 42
tomb of, 38
Edward IV.'s Chapel, 21
Edward VII., marriage of, with Queen Alexandra, 42
Edward the Black Prince, marriage of, 23
Edward the Confessor, 1
Edward, Duke of Kent, tomb of, 47
Edward, Earl of Lincoln, tomb of, 43
Elizabeth, Queen, 67, 69
Elizabeth Gallery, 67, 100
Emperor Alexander of Russia, 12
Emperor Charles V., 56
Emperor Frederick of Germany, statue by Boehm, 43
Emperor Napoleon III., invested with the Order of the Garter, 107
grave of, 62
willow from the grave of, 63
Eton Chapel, 34
Eton, foundation of the college of, 30
Evelyn, John, 82

Fairfax, 77
Falstaff, 69
Feast of St. George, 26

Ferdinand, Archduke, of Austria, 46
Filmer, martyrdom of, 61
Forest of Windsor, 21
Fortescue, Sir Edward, 76
Foxe and his 'Acts and Monuments,' 57
Foxe's 'Book of Martyrs,' 1576, view of Windsor Castle in, 61
Francis I., King of France, 46
Frederick of Germany, Emperor, statue by Boehm, 43
Frogmore, 95
  Mausoleum, 104

Gardiner, Bishop of Winchester, and his six articles, 57
Garter Inn, 81
Garter, Knights of the, 87
  Order of the, 14, 85
    changes by Edward VI., 64
    and the Church of Rome, 63
'Garter-plates,' 86
George I., 90
George III., 51, 90
  drawings and engravings in the collection of, 101
  equestrian statue of, 85
  library of, 101
George IV., 5, 88, 95
  collection of books and art treasures, 92
George, late King of Hanover, monument of, executed by Count Gleichen, 49
George, Prince, of Denmark, statue of, 89
German Emperor, William I., 87
Germany, Charles V., Emperor of, 46
Gibbons, Grinling, 80
Gilbert, 52
Gleichen, Count, monument of George, King of Hanover, executed by, 49
Gloucester, William, Duke of, death of, 87
Gobelin tapestries, 98
Goodman, Dr., 75
Governor of the Military Knights, 7
Gray and the 'Elegy,' 8, 84
Gray's home at Stoke, 8
Great Park, the, 11, 21
Gruner, Professor, designs for Frogmore Mausoleum, 105

Harrison, Major-General, 89
Hastings Chantry, the, 49
Hedsor, 2
Henrietta Maria, Queen, miniatures of, by Peter Oliver, 75
Henry II., 3, 4
Henry II.'s Gateway, 4
Henry III., 3, 6, 9, 49
  Windsor in the time of, 12, 13
Henry III.'s Chapel, 9, 42
  Tower, 3, 7, 58
Henry IV., 26
Henry V., 26
Henry VI., birth of, 80
  death of, 80
  disposal of body of, 81
  resting-place of, 44
Henry VII., 31, 58
Henry VII.'s room, 100
  Tower, 67
Henry VIII., 7, 42, 55
  interment of, 50
  will of, 62
Henry, Prince of Wales, installed Knight of the Garter, 78
Hentzer, Paul, account of the castle, 78
Herne the hunter, 68
Hofnagle, George, view of the castle, 67
Holbein, Hans, drawings of, 101
  masterpieces of, 99
Hollar, engravings by, 20
Home Park, the, 11, 108
Horseshoe Cloisters, restoration of, 108
Horton, Milton's home at, 11

Ireton, 77
Isabella, daughter of Edward III., marriage of, 23
Isabella, Queen, 26, 54

James II., 51, 85
James I. of Scotland, 26
James V. of Scotland, 37
James VI. of Scotland, 72
Jane Seymour, Queen, 50
John, King, 5
King of France, 15
Johnson, Dr., 92

Kent, Duchess of, mausoleum of, 105
Kent, Edward, Duke of, tomb of, 47
King Arthur's Knights of the Round Table, 16
King Leopold, statue of, by Boehm, 48
King, Oliver, Chantry of, 45
'King's Quair, The,' 27
Knight of the Blue Garter, 16
of the Garter, 37
installation of Henry, Prince of Wales as, 7
King Philip's installation as, 55

Lancaster Towers, 5
Lawrence, Sir Thomas, portraits of, 101
Lincoln Chapel, 43
Long Walk, 12
planting of the, 84
Louis Philippe and his Queen, visit of, 106
Lower Lodge, 94
Ward, 3, 6, 15, 18, 55, 78, 78

Magna Charta, 5
Magna Charta Island, 6
Maid of Honour's Garden, 28
Tower, 29, 57
Manners, Sir George (Lord Roos), alabaster tomb of, 49
Marbeck, 'Concordance of the Bible,' 61
Marlborough, Sarah, Duchess of, 88
Marochetti's, Baron, angels in bronze, 105
Marriage of Edward, the Black Prince, 23
of Isabella, daughter of Edward III., 23
of King Edward with Queen Alexandra, 42
Marriages at the castle, 107
Mary, Queen, entry into Windsor, 65
Mary, sister of Henry VII., 44
Matsys, Quentin, 88
Menzies, William, 'Short History of the Park and Forest, Windsor,' 22
Military Knights, 66
the Governor of, 7
Milton, John, 11
Miniatures, collection of portrait, 101

Napoleon III., 37
grave of, 63
invested with the Order of the Garter, 107
willow from the grave of, 62
Napoleon, Louis, cenotaph and effigy of, 46
Naval Knights of Windsor, 62
New Windsor, 2
Nichols, John Gough, 'Literary Remains of King Edward VI.,' 64
Norden, John, map of the castle, 57
plan of the castle, 63
survey of the castle, 78
Norman Gate, 67, 76
North, Lord, 37

Old Windsor, 1
Oliver, Peter, miniatures of Queen Henrietta Maria, 75

Orange, William of, 86
Order of the Garter, 14, 35
annals of, 30
Ashmole's history of, 20
changes by Edward VI., 64
and the Church of Rome, 68
foundation of, 14, 16
investiture of King Louis Philippe, 107
investiture of the Emperor Napoleon III., 107
investiture of King of Sardinia, 107
origin of badge, 17
Oxenbridge, John, 44

Paintings of St. John the Baptist, 44
Pearson, Canon, stained-glass window in memory of, 48
Pearson, martyrdom of, 61
Pepys, Samuel, 83
Philip the Fair, Archduke of Austria, 53
Philip, King, installation as Knight of the Garter, 55
Philippa, Queen, death of, 23
Pigot, Thomas, Abbot of Chertsey, 82
Pope Clement VI., 18
Pope's Legate, reception of the, 86
Poor Knights, foundation of, by Edward III., 65
houses of the, 78
lodgings of the, 65
Prince Consort, 51, 52
cenotaph of, 52
window in St. George's Chapel, 88
Wolsey Chapel in memory of, 105
Prince George of Denmark, statue of, 89
Prince Rupert, 37, 76, 84
Princess Alice, memorial tomb to, 105
Princess Charlotte, monument to, 48

Queen Anne, 87
marble bust of, 88
Queen Anne's Closet, 88
ride, 87
Queen Charlotte, 91
Queen Elizabeth, 67, 69
Queen Henrietta Maria, miniatures of, by Peter Oliver, 75
Queen Isabella, 26, 54
Queen Mary's entry into Windsor, 65
Queen Philippa, death of, 23
Queen Jane Seymour, 50
Queen Victoria, 75, 108
bronze statue of, 108
Queen Victoria's residence at the castle, 106
Queen's Lodge, 90

Richard II., 25
Richard III., 30
Richmond, Duke of, 56
Round Table, 17
Tower, 10
site of, 8
Royal funerals at the castle, 108
library, 53, 70
formation of, 100
vault, construction of, 94
entrance to, 42
Rubens Room, theatrical performances in, 107
Runimede, 6
Rupert, Prince, 37, 76, 84
Rutland Chapel, 49

St. George, college of, 18
feast of, 26
St. George's Chapel, 10, 32, 33
Prince Consort's window in, 88
St. George's, Dean and Chapter of, 9
Hall, 20
fresco painting in, 82
St. John the Baptist, paintings of, 44
St. Stephen, paintings of, 49

Salisbury Garter Tower, 7
Salvin, Antony, 8, 108
Sandby, Paul, views of the castle, 94
Sarah, Duchess of Marlborough, 88
Sardinia, King of, invested with the Order of the Garter, 107
Schleswig-Holstein, Prince Christian Victor of, 47
Scott, Sir Gilbert, 88, 109
Shakespeare's 'Merry Wives of Windsor,' 68
'Star Buildings,' 79, 91
Stoke, Gray's home at, 8
Suffolk, Charles Brandon, Duke of, tomb of, 44
Surrey, Earl of, 56

Testwood, martyrdom of, 61
  origin of prosecution, 58
Theatrical performances in the Rubens Room, 107
  in the Waterloo Gallery, 107
Theodore, Emperor of Abyssinia, Alamayu, son of, 48
Tighe and Davis's 'Annals of Windsor,' 57, 69, 78, 75
Tomb House, 50
Town Hall, 81
Travers' College, 62
Tresilian, Master John, 39
Triqueti, Baron, 52

Upper Ward, 4, 6, 15, 19
  designs made by Wren for the, 86
Upton Churchyard, 8
Urswick, Dr. Christopher, 44

Van Dyck, portraits of, 98
Venn, Colonel, 76
Verrio, 51, 82
  ceilings painted by, 80
Victoria Bridge, 88
Victoria, Queen, 75, 103
  bronze statue of, 108
  residence at the castle, 106
Victoria Tower, 5
Vinci, Leonardo da, drawings of, 101

Waterloo Gallery, 101
  theatrical performances in, 107
Wellesley, Hon. and Rev. Gerald, figure of, by Boehm, 49
Wendil, 2
West, Benjamin, 38
Whichcote, Colonel, 41, 77
Willement, Thomas, 48
  'Account of the Restorations of the Collegiate Chapel of St. George,' 48
William the Conqueror, 3
William of Orange, 86
William III., removal of the old wall, 104
William IV., 48, 100, 101
William IV.'s residence at Windsor, 101
William, Duke of Gloucester, death of, 87
William, Lord Hastings, 49
William, the first German Emperor, 87
Wilson, Sir Thomas, a letter of, 72
Winchester Tower, 3, 7, 19, 68
Windsor, Forest of, 21
  Naval Knights of, 62
  Queen Mary's entry into, 65
  in the time of Henry III., 12, 13
  William IV.'s residence at, 101
Windsor Castle, additions to, by Henry III., 6, 7
  early history of, 1
  a hunting lodge, 3
  view of, in Foxe's 'Book of Martyrs,' 1576, 61
  works of art at, 97
Windsore, King James' Knightes of, 74

Wolsey, Cardinal, 50
sarcophagus story of, 51
Chapel, 50
in memory of Prince Consort, 105
wreck of, 51, 86
Wren, Sir Christopher, 20, 79
design for mausoleum for Charles I., 41
designs for the Upper Ward, 86
Wyatt, Mr. James, 91
Wyatt, Mr. James, design of monument of Princess Charlotte by, 48
plans for alteration of castle, 96
Wyatt-Edgell, Captain, 47
Wyatville, Sir Jeffry, 19, 20, 51, 58, 96
Wykeham, William of, 19
work on the castle, 19

York Tower, 5

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